RICHARD RODGERS
OSCAR HAMMERSTEIN II

ALLEGRO

THE THEATRE GUILD

presents

ALLEGRO

A Musical Play

Music by
RICHARD RODGERS

Book and Lyrics by
OSCAR HAMMERSTEIN II

Direction and Choreography by AGNES de MILLE
Settings and Lighting by JO MIELZINER
Costumes by LUCINDA BALLARD
Production Supervised by
LAWRENCE LANGNER AND THERESA HELBURN
Orchestrations by RUSSELL BENNETT
Orchestra Directed by SALVATORE DELL 'ISOLA

PIANO/VOCAL SCORE
(Edited by Dr. ALBERT SIRMAY)

For this 1995 Edition:
Musical Supervision by BRUCE POMAHAC

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First performance at the Majestic Theatre, New York
October 10, 1947

Allegro

Cast of Characters

MARJORIE TAYLOR	Annamary Dickey
Dr. JOSEPH TAYLOR	William Ching
MAYOR	Edward Platt
GRANDMA TAYLOR	Muriel O'Malley
FRIENDS OF JOEY	Ray Harrison, Frank Westbrook
JENNIE BRINKER	Roberta Jonay
PRINCIPAL	Robert Byrn
MABEL	Evelyn Taylor
BICYCLE BOY	Stanley Simmons
GEORGIE	Harrison Muller
HAZEL	Kathryn Lee
CHARLIE TOWNSEND	John Conte
JOSEPH TAYLOR, Jr.	John Battles
MISS LIPSCOMB	Susan Svetlik
CHEER LEADERS	Charles Tate, Sam Steen
COACH	Wilson Smith
NED BRINKER	Paul Parks
ENGLISH PROFESSOR	David Collyer
CHEMISTRY PROFESSOR	William McCully
GREEK PROFESSOR	Raymond Keast
BIOLOGY PROFESSOR	Robert Byrn
PHILOSOPHY PROFESSOR	Blake Ritter
SHAKESPEARE STUDENT	Susan Svetlik
BERTRAM WOOLHAVEN	Ray Harrison
MOLLY	Katrina Van Oss
BEULAH	Gloria Wills
MINISTER	Edward Platt
MILLIE	Julie Humphries
DOT	Sylvia Karlton
ADDIE	Patricia Bybell
Dr. BIGBY DENBY	Lawrence Fletcher
Mrs. MULHOUSE	Frances Rainer
Mrs. LANSDALE	Lily Paget
JARMAN, *a butler*	Bill Bradley
MAID	Jean Houloose
EMILY	Lisa Kirk
DOORMAN	Tom Perkins
BROOK LANSDALE	Stephen Chase
BUCKLEY	Wilson Smith

SINGERS: Mary O'Fallon, Charlotte Howard, Lily Paget, Helen Hunter, Sylvia Karlton, Priscilla Hathaway, Gay Lawrence, Josephine Lambert, Julie Humphries, Patricia Bybell, Yolanda Renay, Devida Stewart, Nanette Vezina, Mia Stenn, Lucille Udovick; Glenn Scandur, Gene Tobin, Walter Kelvin, Bernard Green, David Collyer, Joseph Caruso, Tommy Barragan, Victor Clarke, Edward Platt, Robert Reeves, Wilson Smith, Tom Perkins, James Jewell, David Poleri, Robert Neukum, Raymond Keast, Wesley Swails, Clarence Hall, Blake Ritter, Ralph Patterson, Robert Byrn, William McCully, Robert Arnold

DANCERS: Jean Tachau, Evelyn Taylor, Mariane Oliphant, Patricia Gianinoto, Andrea Downing, Jean Houloose, Therese Miele, Frances Rainer, Susan Svetlik, Ruth Ostrander, Patricia Barker; William Bradley, Daniel Buberniak, Bob Herget, John Laverty, Ralph Linn, Harrison Muller, Stanley Simmons, Charles Tate, Frank Westbrook, Ralph Williams, Sam Steen

NOTE: During the Boston try-out the part of MABEL was performed by Anabelle Lyon and the part of MRS. MULHOUSE by Virginia Poe.

There are no stage "sets" in the conventional sense, but backgrounds for action are achieved by small scenic pieces on a moving stage, by light projections, and by drops.

The singing chorus is used frequently to interpret the mental and emotional reactions of the principal characters, after the manner of a Greek chorus.

Synopsis of Scenes

The story starts in 1905 on the day Joseph Taylor, Jr., is born, and follows his life to his thirty-fifth year.

The three major locations of action are:

ACT I.

His home town and his college town.

ACT II.

A large city.

MUSIC FOR THE DANCES: Trude Rittmann
CHORAL DIRECTOR: Crane Calder
DIRECTOR OF CHORAL SPEECH: Josephine Callan

THE ORIGINAL BROADWAY PIT ORCHESTRA OF ALLEGRO CONSISTED OF:

1 FLUTE doubling PICCOLO
1 OBOE doubling ENGLISH HORN
2 B♭ CLARINETS
1 BASSOON

3 FRENCH HORNS
3 B♭ TRUMPETS
2 TROMBONES
1 TUBA

1 PERCUSSION
1 PIANO

4 VIOLINS I
3 VIOLINS II
3 VIOLAS
2 CELLOS
2 STRING BASSES

This new edition was created to reflect in a complete and correct form the musical score and lyrics of ALLEGRO as they were performed in the original Broadway production. Sources for this edition include Robert Russell Bennett's orchestra scores which reside at the Library of Congress and the original rehearsal and performance materials stored in the Rodgers & Hammerstein Archive. In addition to this vocal score a full orchestral score (partitur) is available.

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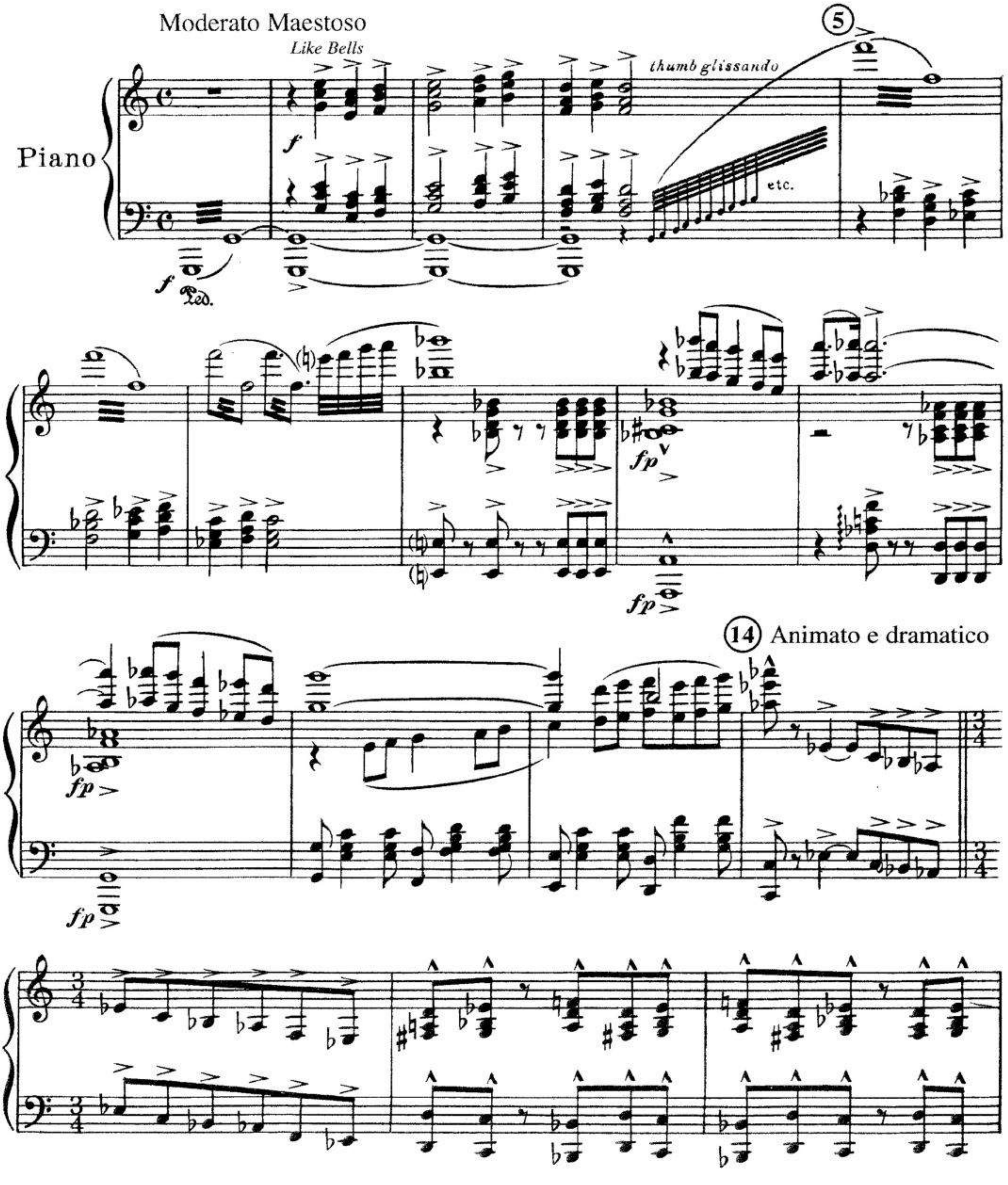
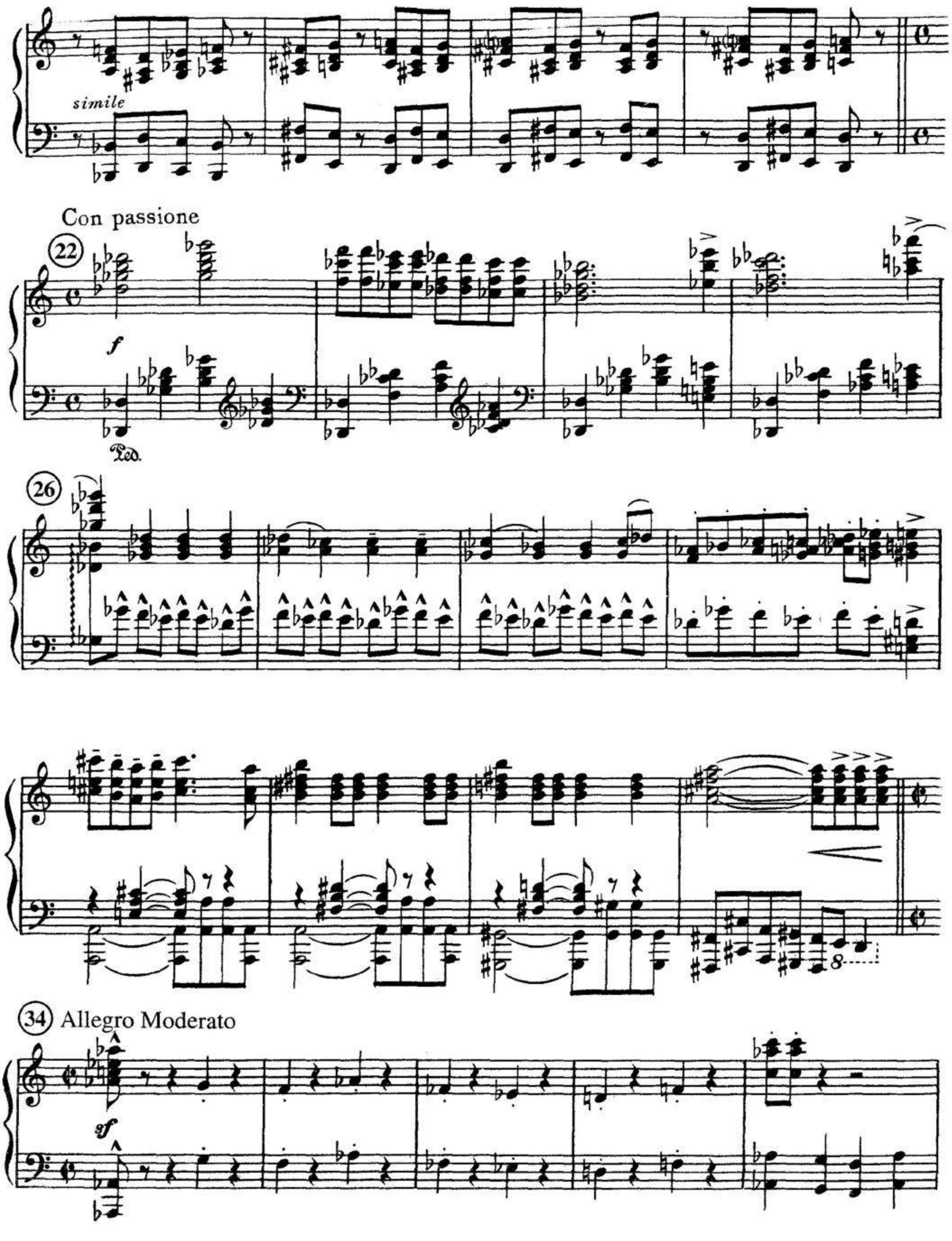
"It is a law of our civilization that as soon as a man proves he can contribute to the well-being of the world, there be created an immediate conspiracy to destroy his usefulness, a conspiracy in which he is usually a willing collaborator. Sometimes he awakens to his danger and does something about it. That is the story of ALLEGRO."

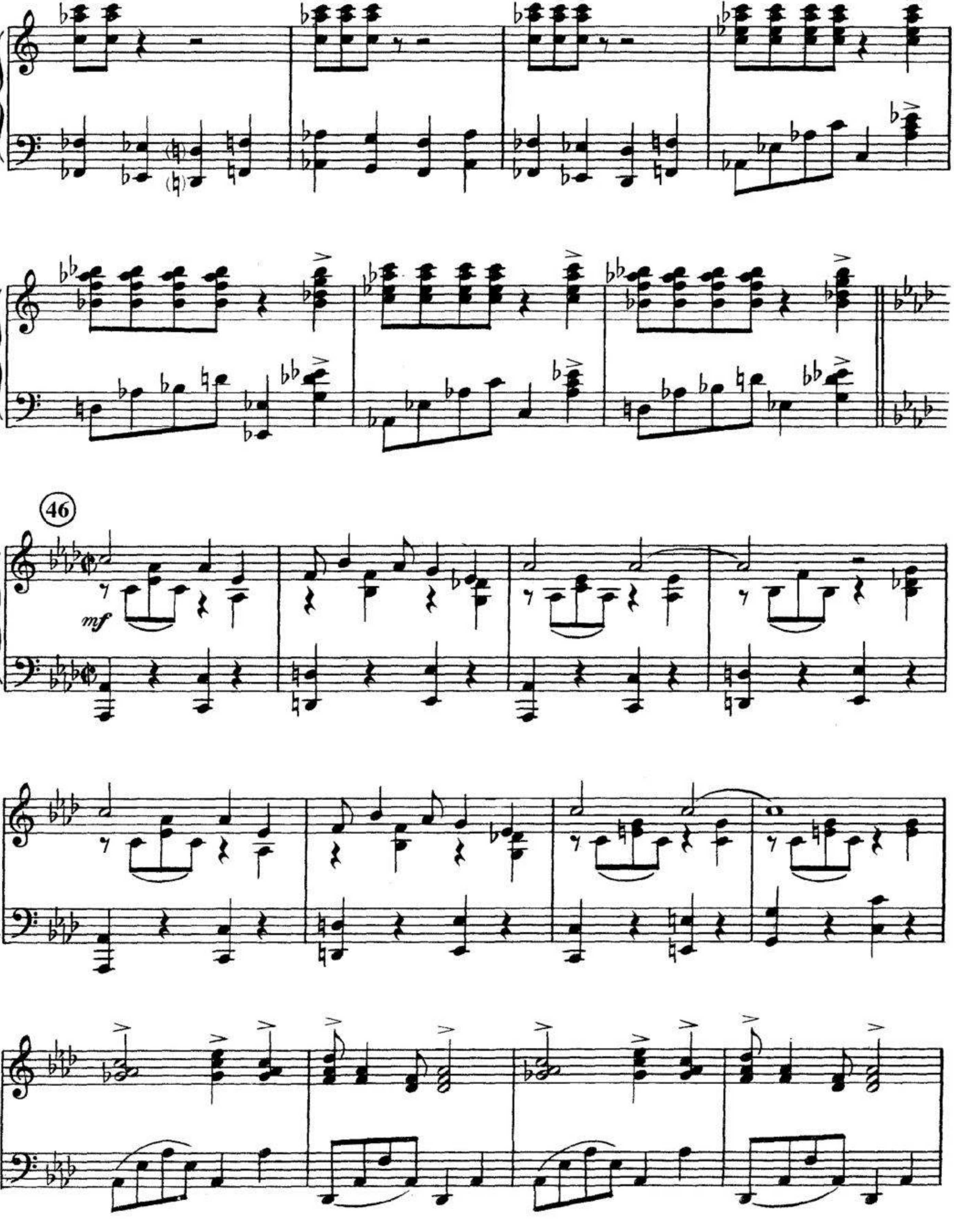
Oscar Hammerstein II

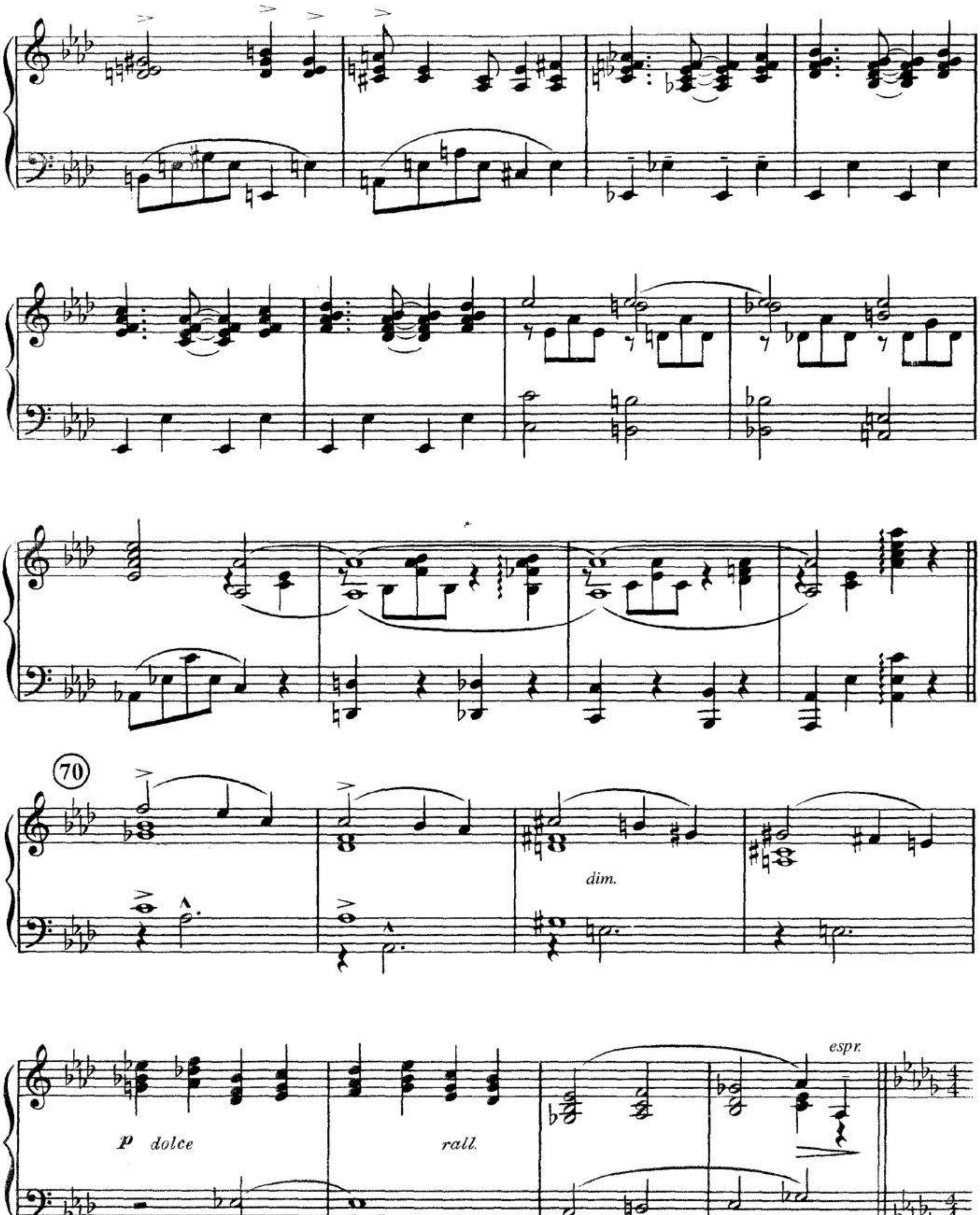
Overture

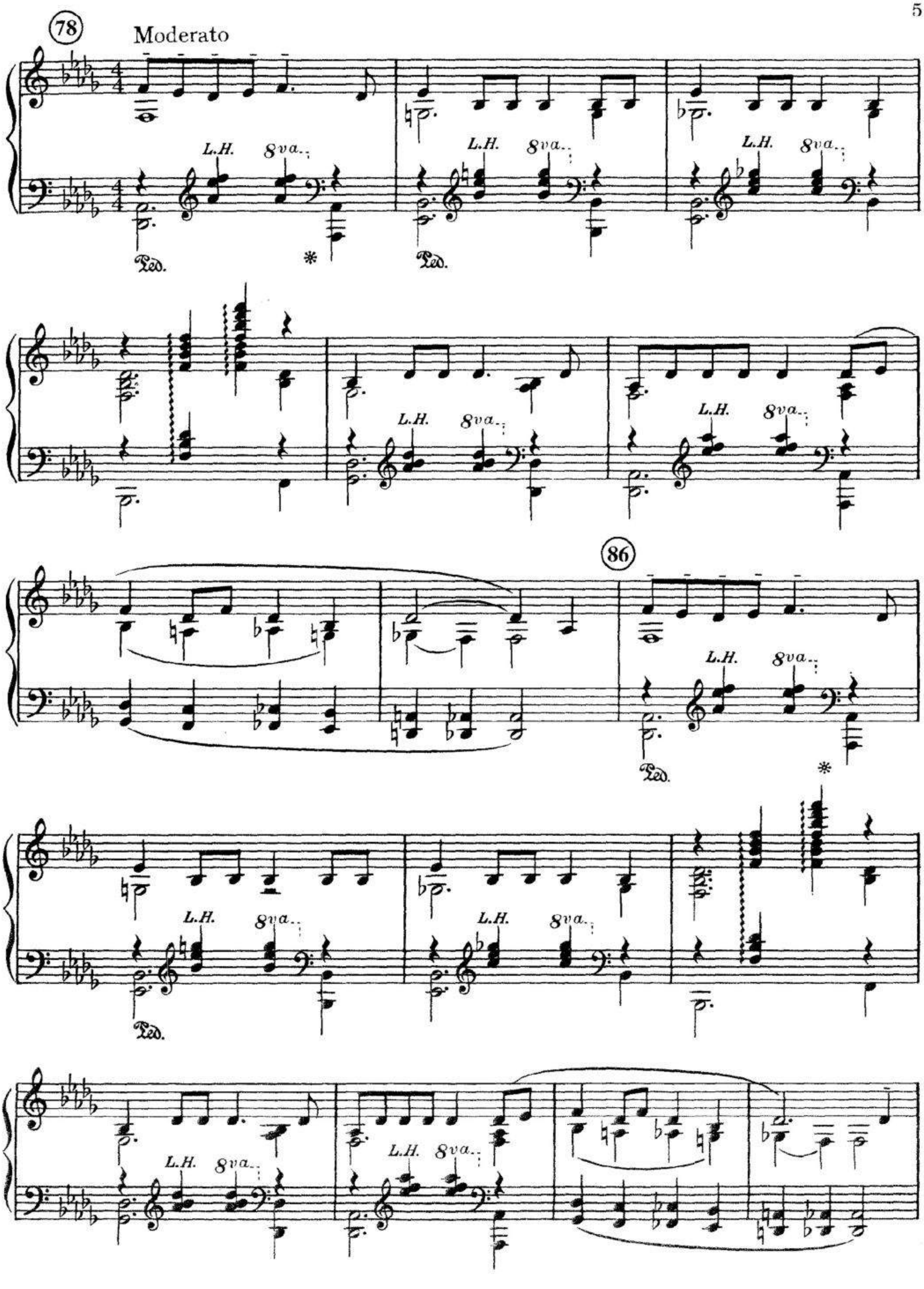
RICHARD RODGERS

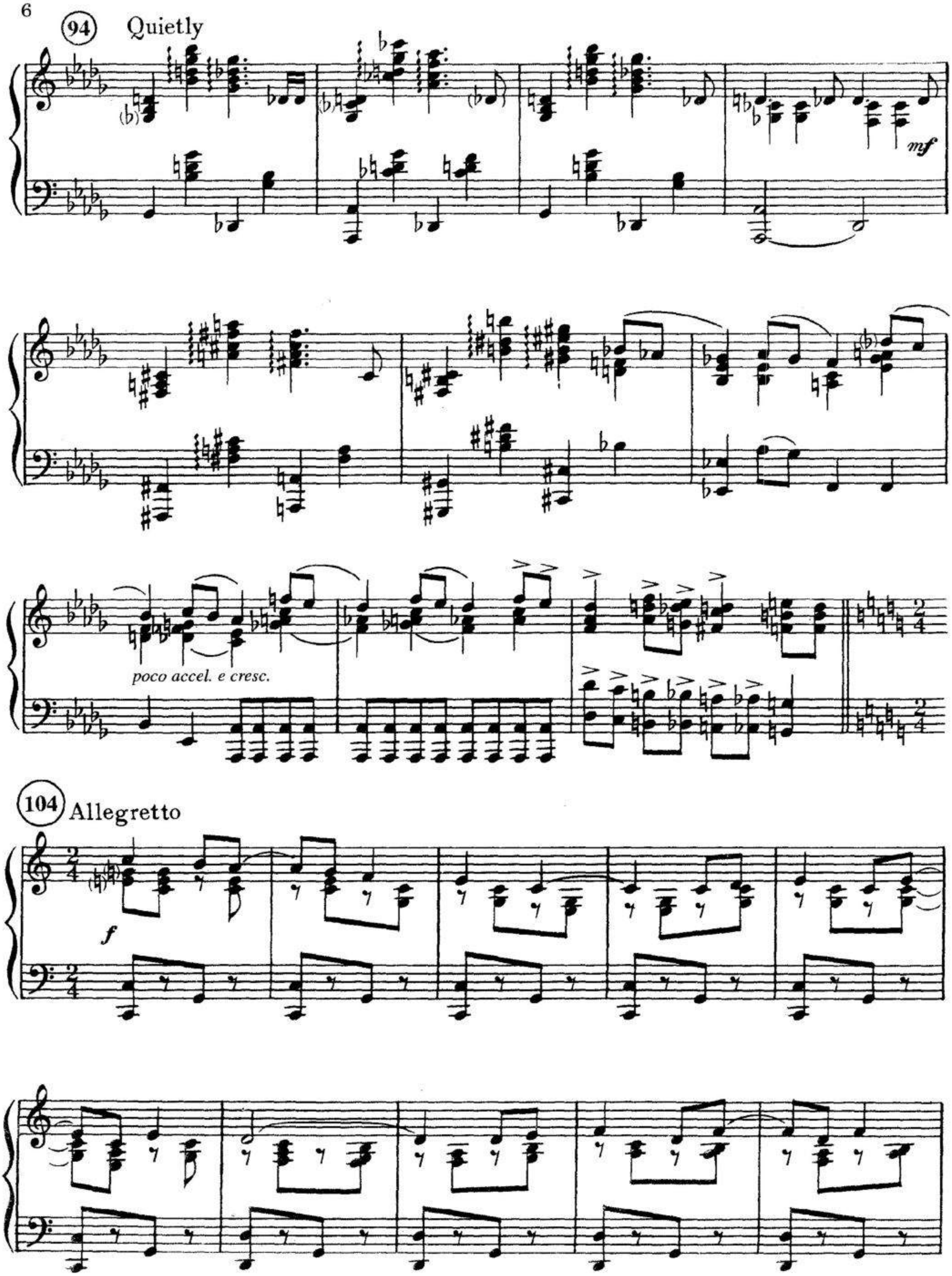

Moderato Maestoso
Like Bells
Piano
f
Ped.
thumb glissando
etc.
5
fp
14
Animato e dramatico

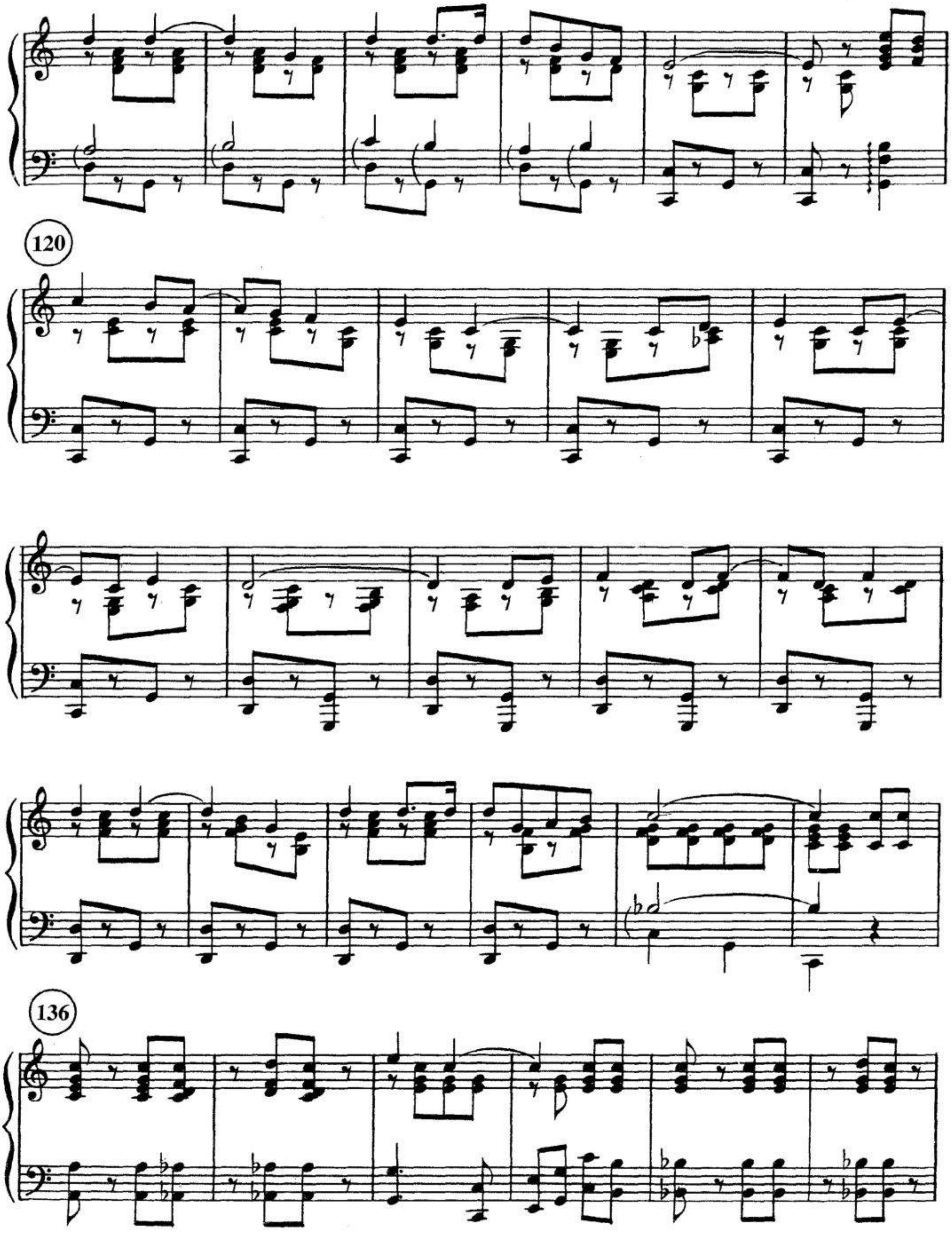

simile
Con passione
22
f
Ped.
26
8
34
Allegro Moderato
sf

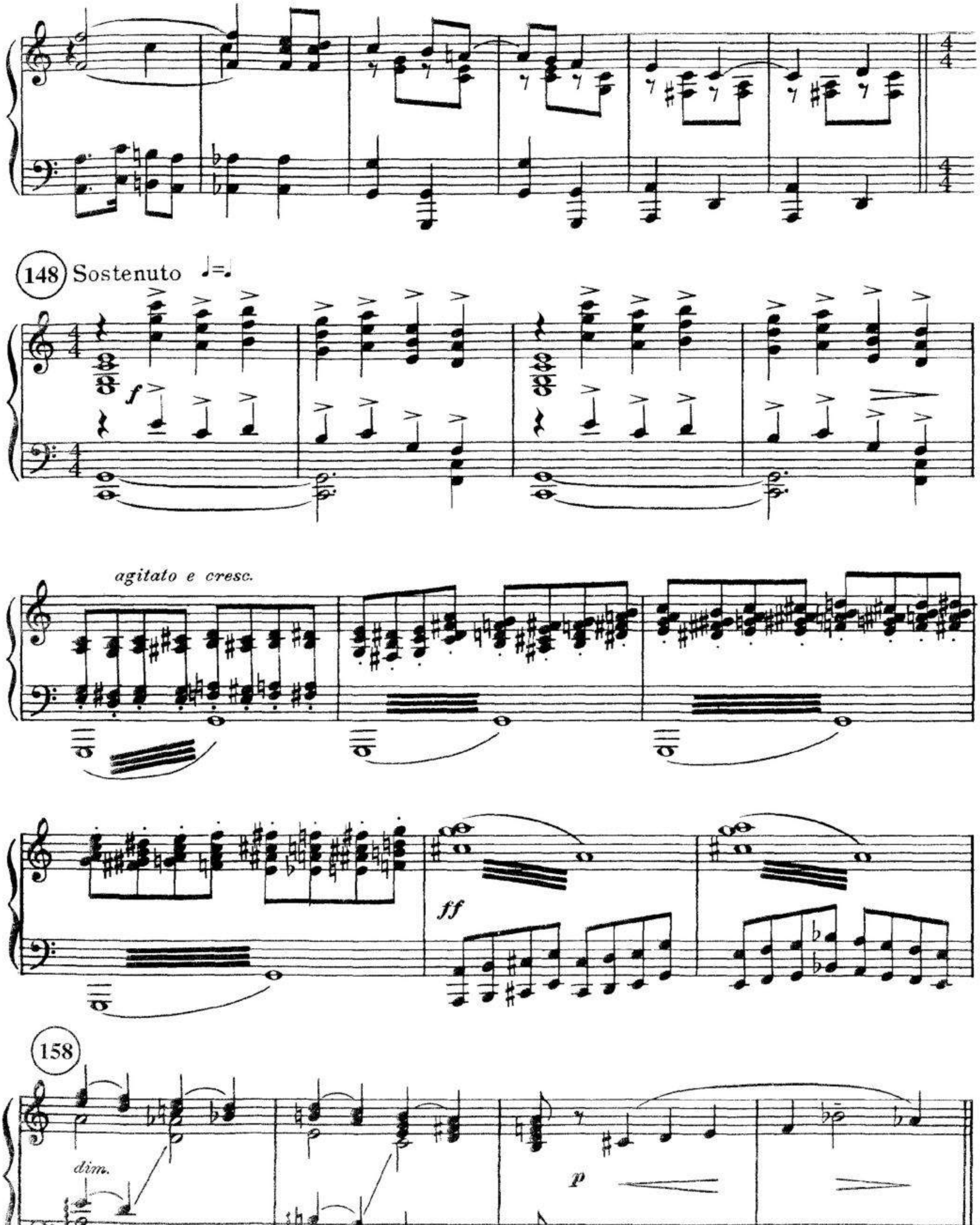

46
mf

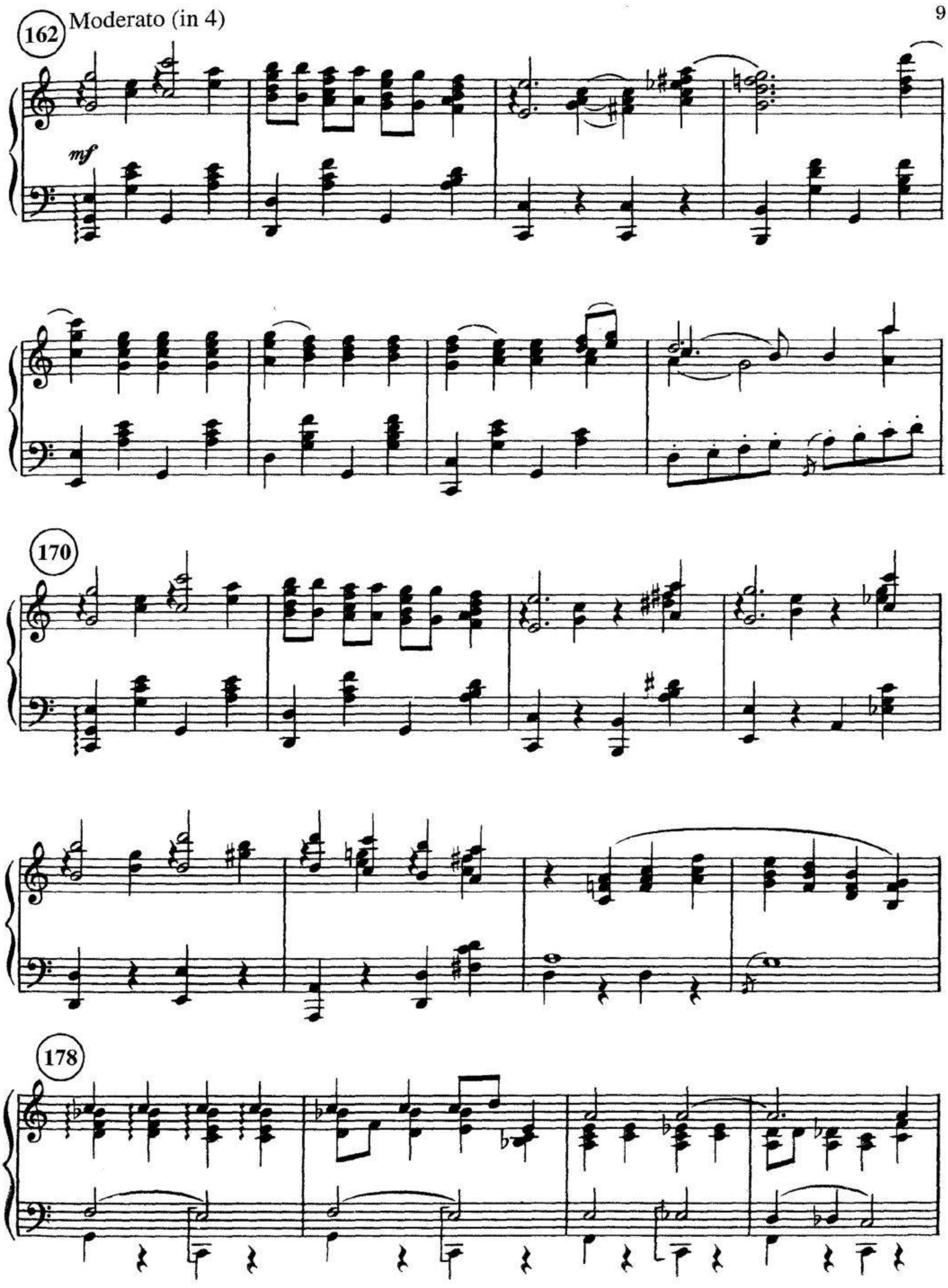

70
dim.
p dolce
rall.
espr.

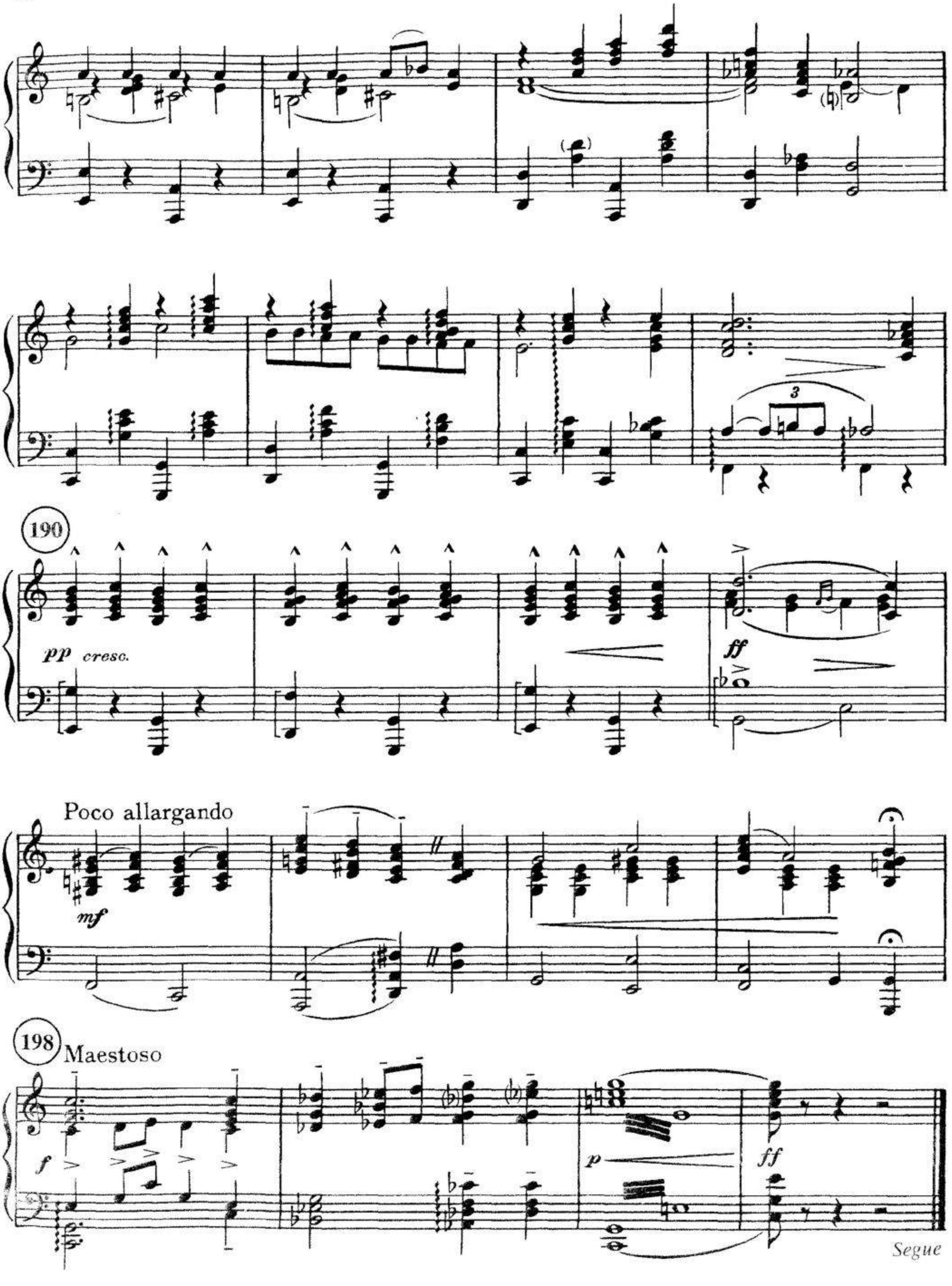

78
Moderato
L.H.
8va
Ped.
*
86
L.H.
8va
Ped.
*


94
Quietly
(♭)
(♭)
(♭)
mf
poco accel. e cresc.
2/4
104
Allegretto
2/4
(♮)
f


120
136


148
Sostenuto
f
agitato e cresc.
ff
158
dim.
p


Moderato (in 4)
mf


3
190
pp cresc.
ff
Poco allargando
mf
198
Maestoso
f
p
ff

Segue

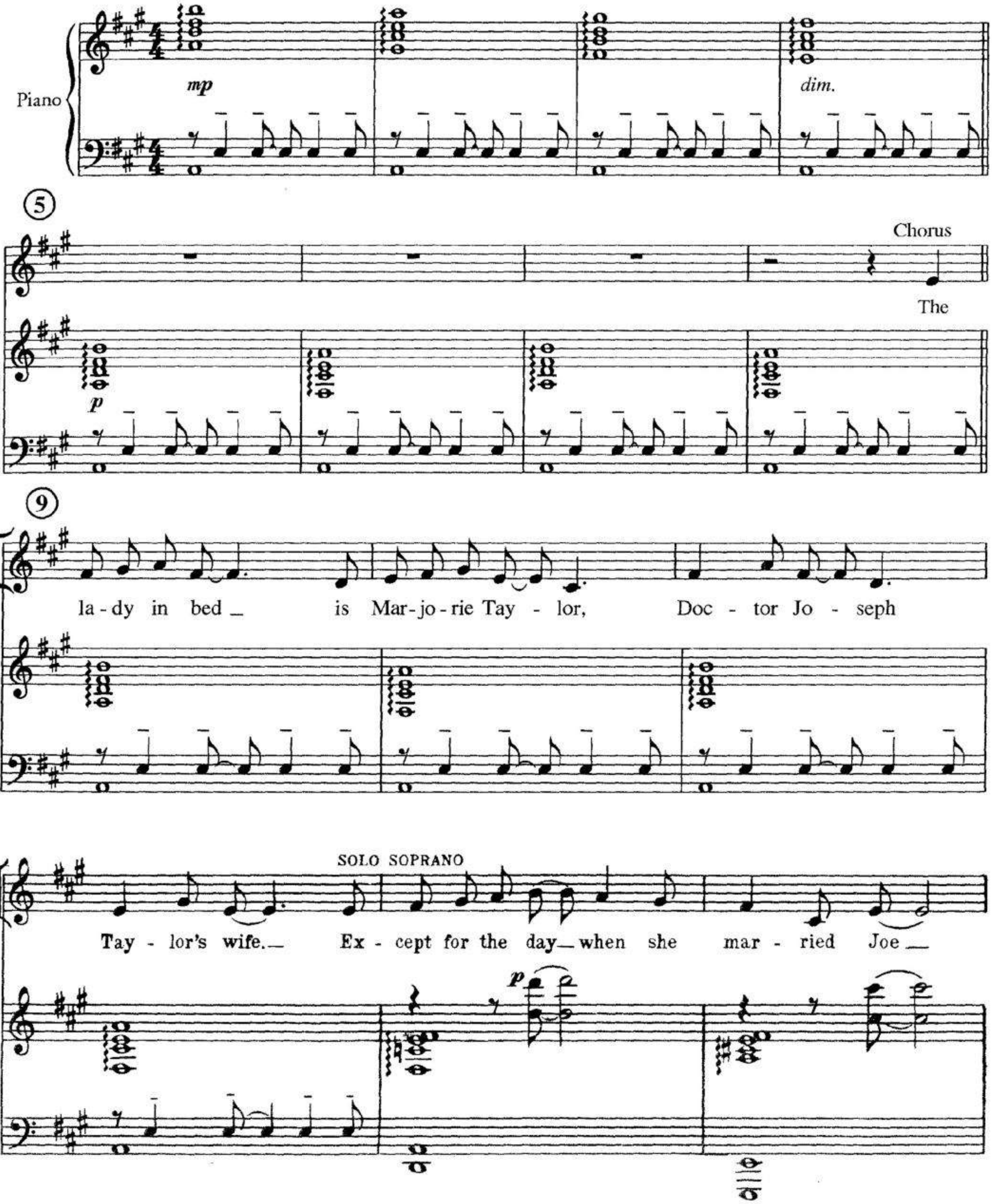
No. 1

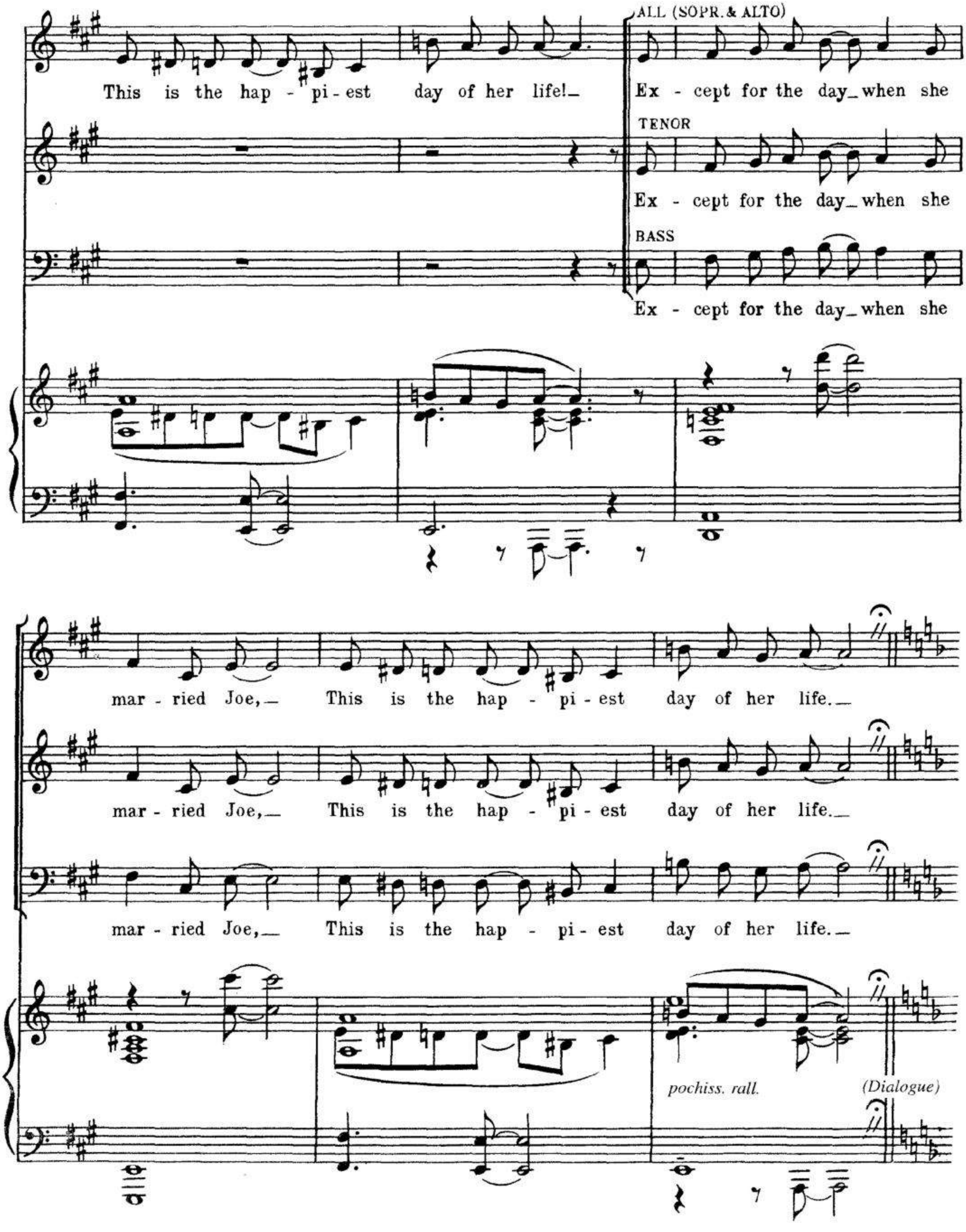
Opening

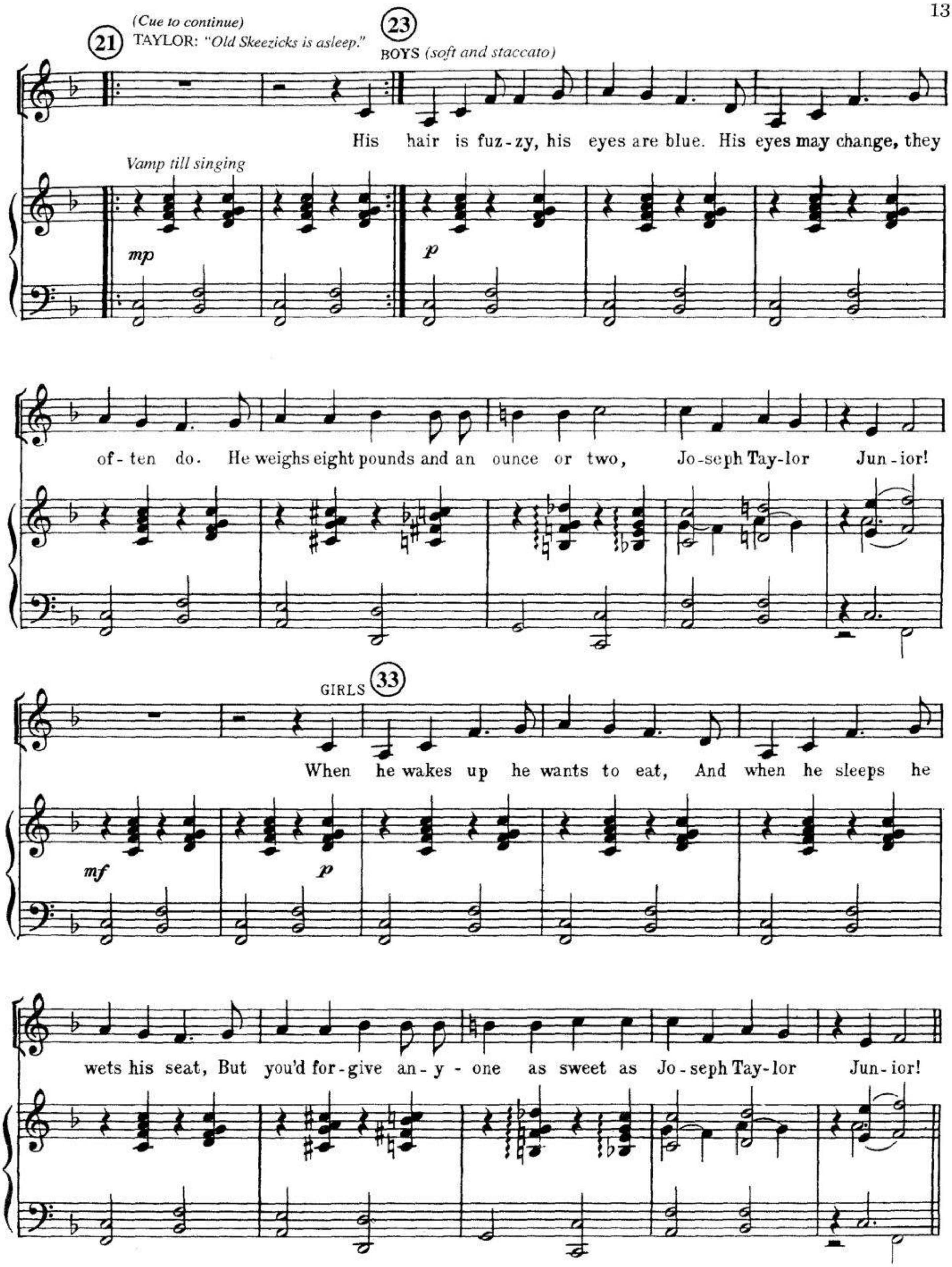
Lyrics by
OSCAR HAMMERSTEIN II

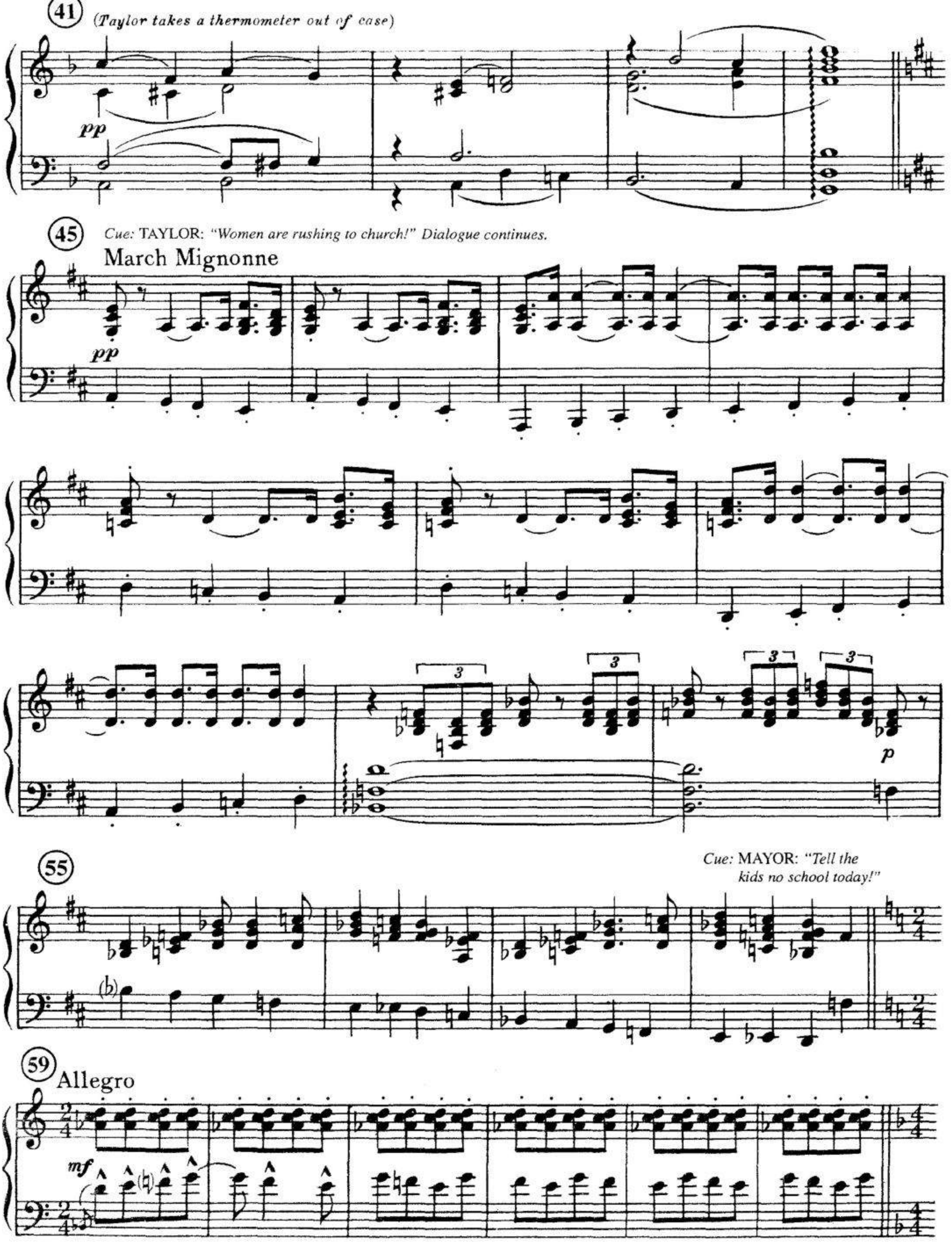
Music by
RICHARD RODGERS

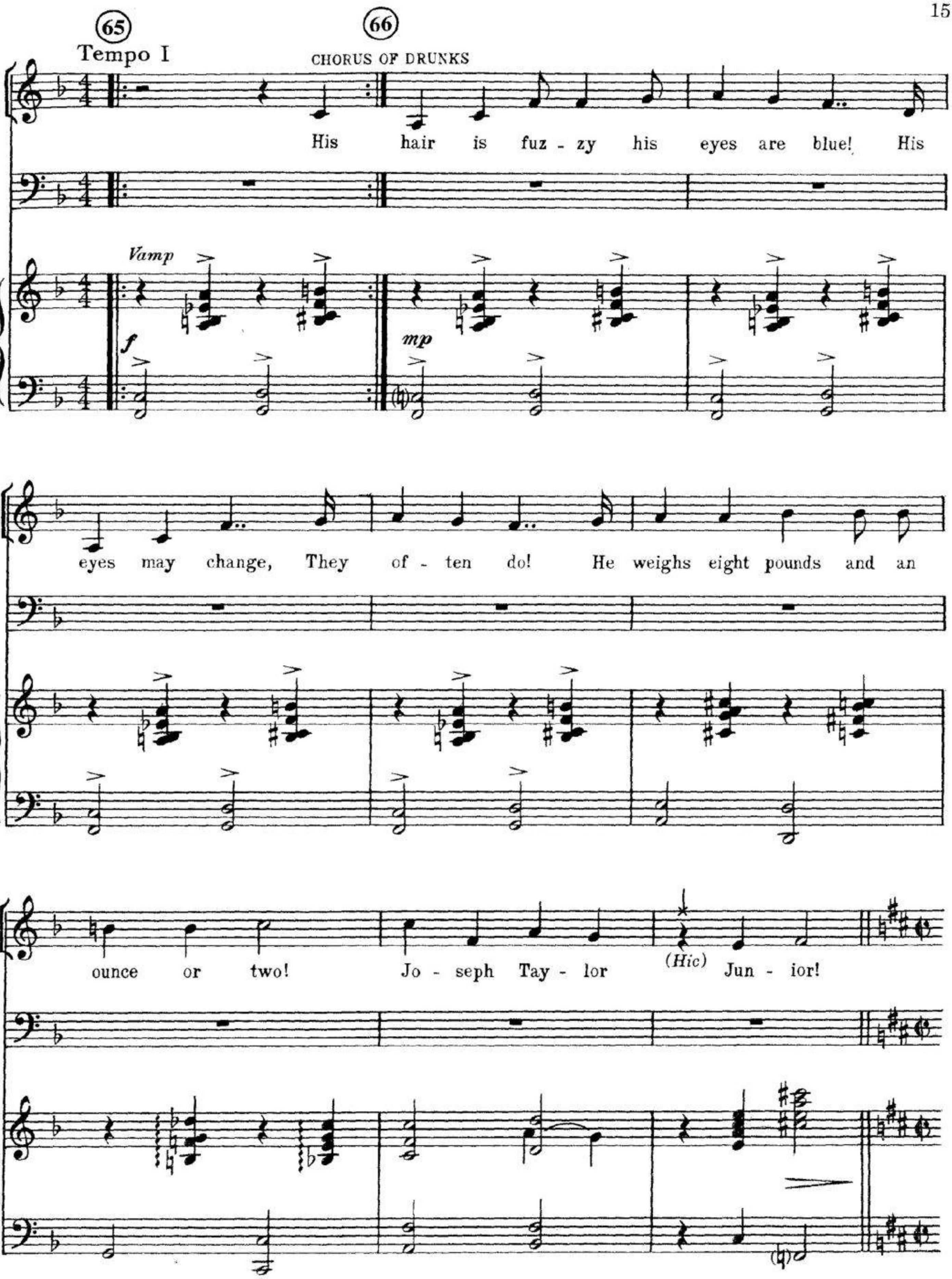
Moderato

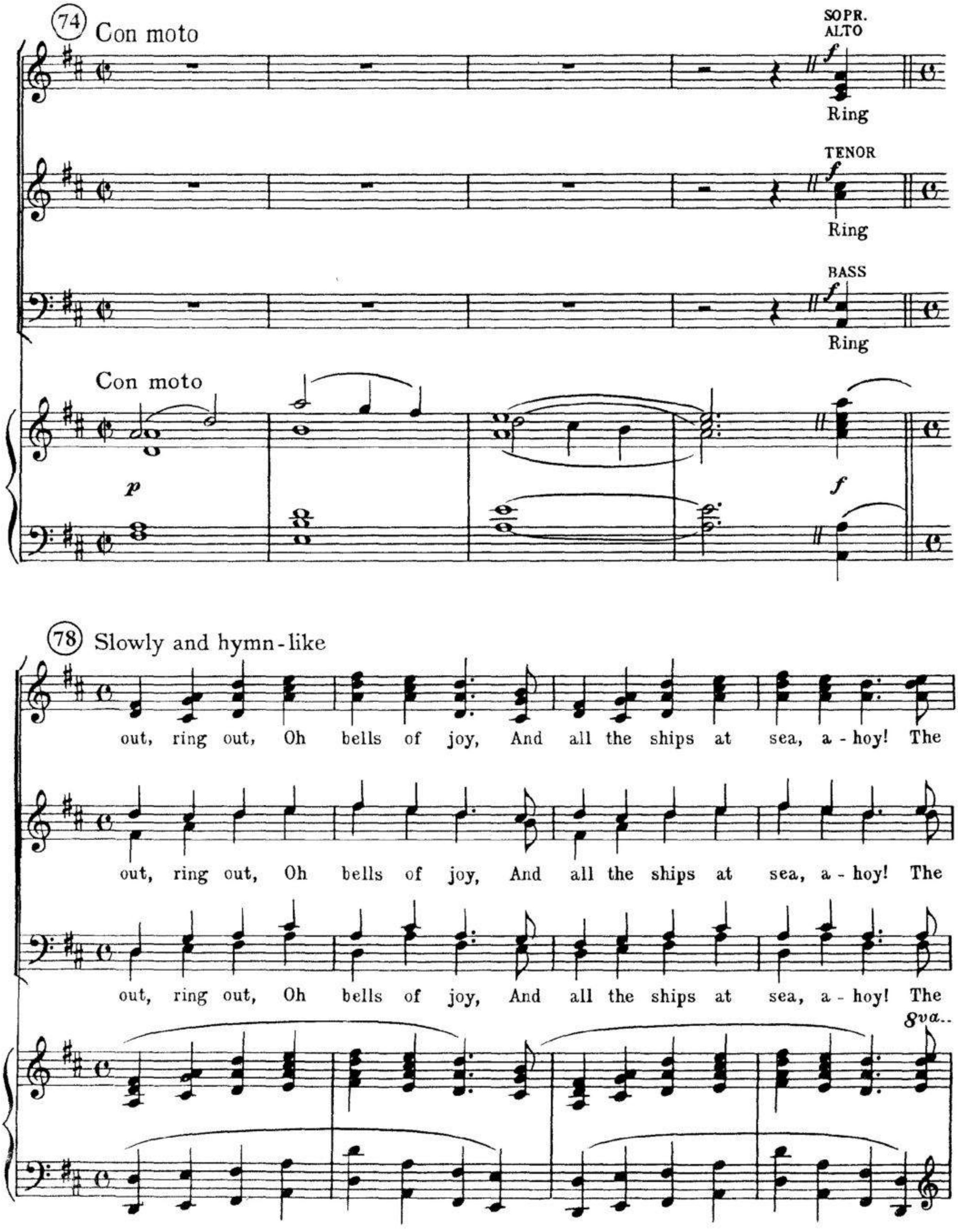

Piano
mp
dim.
5
Chorus
The
p
9
la-dy in bed _ is Mar-jo-rie Tay - lor, Doc - tor Jo - seph
SOLO SOPRANO
Tay - lor's wife. _ Ex - cept for the day _ when she mar - ried Joe _
p

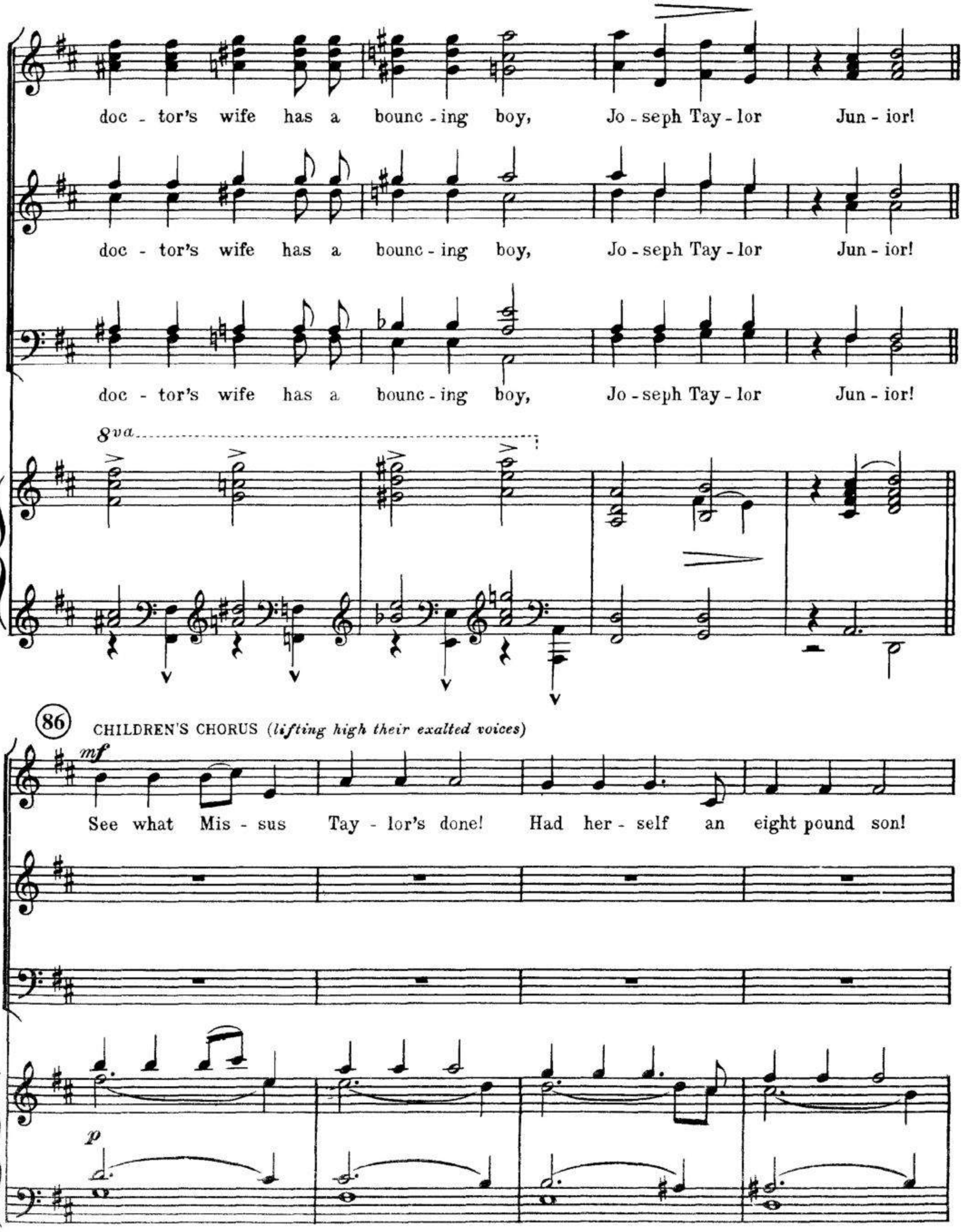

This is the hap - pi - est day of her life!
ALL (SOPR. & ALTO)
Ex - cept for the day when she
TENOR
Ex - cept for the day when she
BASS
Ex - cept for the day when she
mar - ried Joe, This is the hap - pi - est day of her life.
mar - ried Joe, This is the hap - pi - est day of her life.
mar - ried Joe, This is the hap - pi - est day of her life.
pochiss. rall.
(Dialogue)

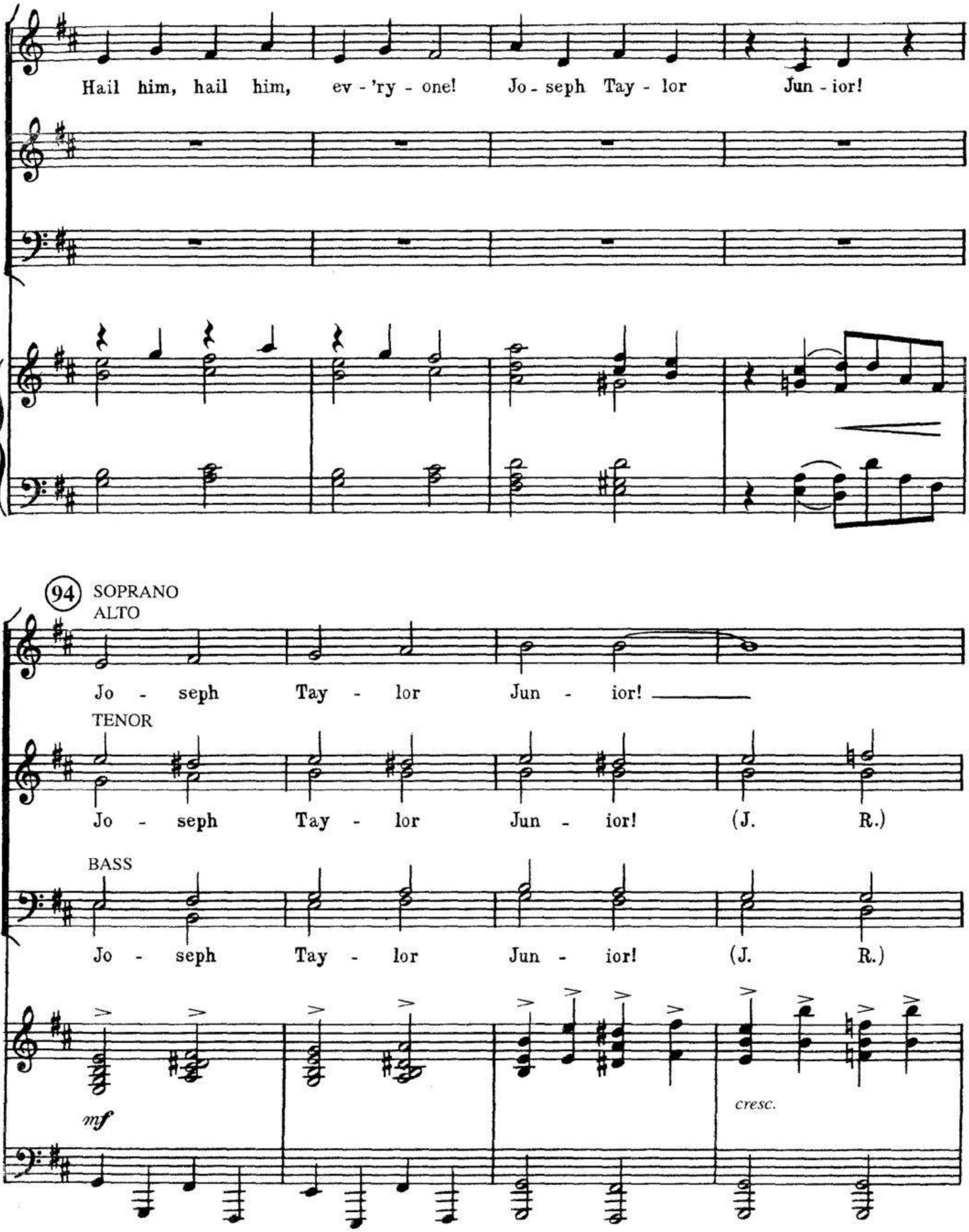

21
(Cue to continue)
TAYLOR: "Old Skeezicks is asleep."
23
BOYS (soft and staccato)
Vamp till singing
mp
p
His hair is fuz-zy, his eyes are blue. His eyes may change, they
of-ten do. He weighs eight pounds and an ounce or two, Jo-seph Tay-lor Jun-ior!
GIRLS
33
mf
p
When he wakes up he wants to eat, And when he sleeps he
wets his seat, But you'd for-give an-y-one as sweet as Jo-seph Tay-lor Jun-ior!

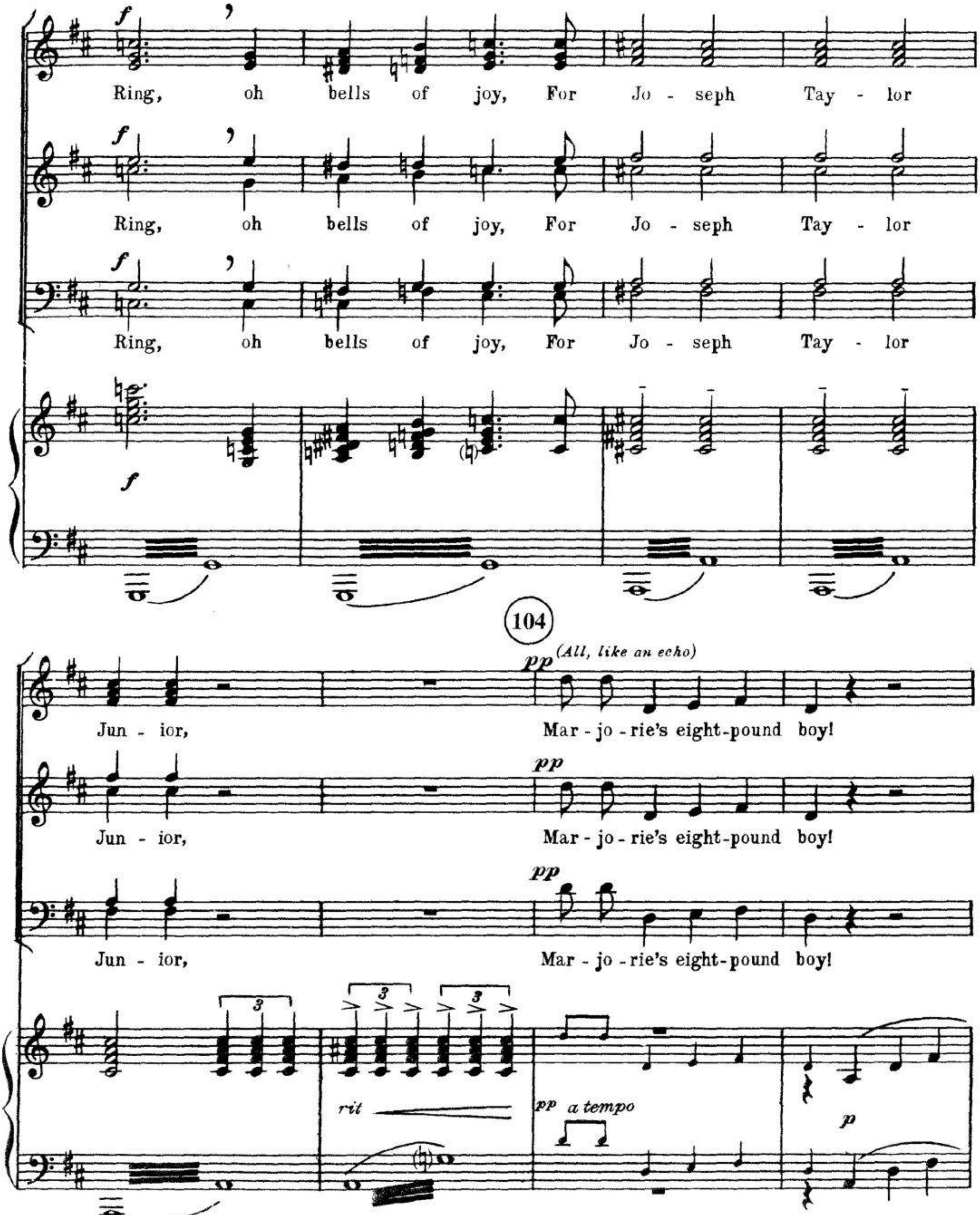

41
(Taylor takes a thermometer out of case)
pp
45
Cue: TAYLOR: "Women are rushing to church!" Dialogue continues.
March Mignonne
pp
3
3
3
3
p
(♭)
55
Cue: MAYOR: "Tell the kids no school today!"
2
4
59
Allegro
2
4
mf
(♮)
4
4

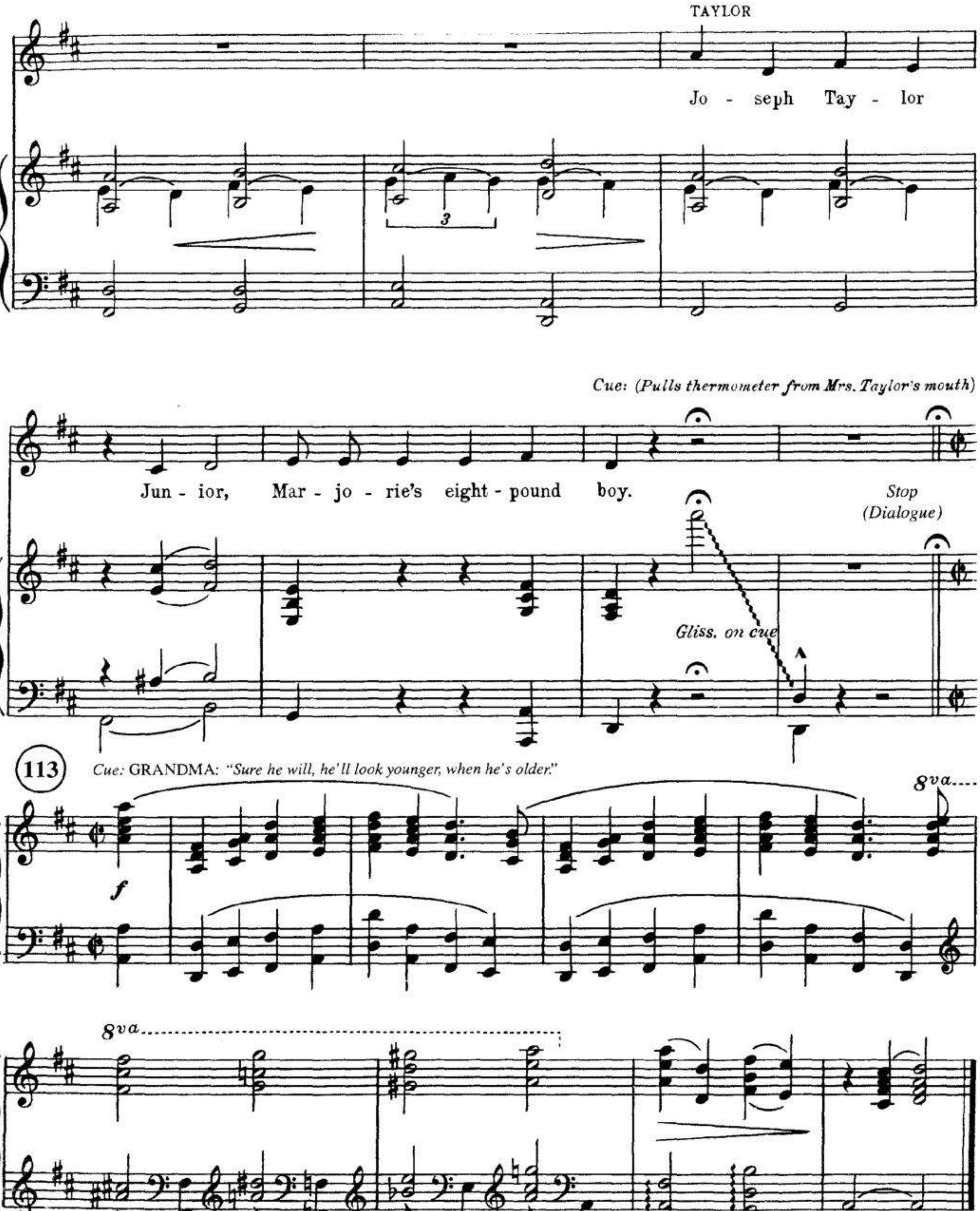

65
Tempo I
66
CHORUS OF DRUNKS
His hair is fuz - zy his eyes are blue! His
eyes may change, They of - ten do! He weighs eight pounds and an
ounce or two! Jo - seph Tay - lor (Hic) Jun - ior!
Vamp
f
mp


74
Con moto
SOPR.
ALTO
f
Ring
TENOR
f
Ring
BASS
f
Ring
Con moto
p
f
78
Slowly and hymn-like
out, ring out, Oh bells of joy, And all the ships at sea, a - hoy! The
out, ring out, Oh bells of joy, And all the ships at sea, a - hoy! The
out, ring out, Oh bells of joy, And all the ships at sea, a - hoy! The
8va


doc - tor's wife has a bounc - ing boy, Jo - seph Tay - lor Jun - ior!
doc - tor's wife has a bounc - ing boy, Jo - seph Tay - lor Jun - ior!
doc - tor's wife has a bounc - ing boy, Jo - seph Tay - lor Jun - ior!
8va
86
CHILDREN'S CHORUS (*lifting high their exalted voices*)
mf
See what Mis - sus Tay - lor's done! Had her - self an eight pound son!
p


Hail him, hail him, ev - 'ry - one! Jo - seph Tay - lor Jun - ior!
94
SOPRANO
ALTO
Jo - seph Tay - lor Jun - ior!
TENOR
Jo - seph Tay - lor Jun - ior! (J. R.)
BASS
Jo - seph Tay - lor Jun - ior! (J. R.)
mf
cresc.


f
Ring, oh bells of joy, For Jo - seph Tay - lor
f
Ring, oh bells of joy, For Jo - seph Tay - lor
f
Ring, oh bells of joy, For Jo - seph Tay - lor
f
104
pp (All, like an echo)
Jun - ior, Mar - jo - rie's eight-pound boy!
pp
Jun - ior, Mar - jo - rie's eight-pound boy!
pp
Jun - ior, Mar - jo - rie's eight-pound boy!
3
3
3
rit
pp a tempo
p

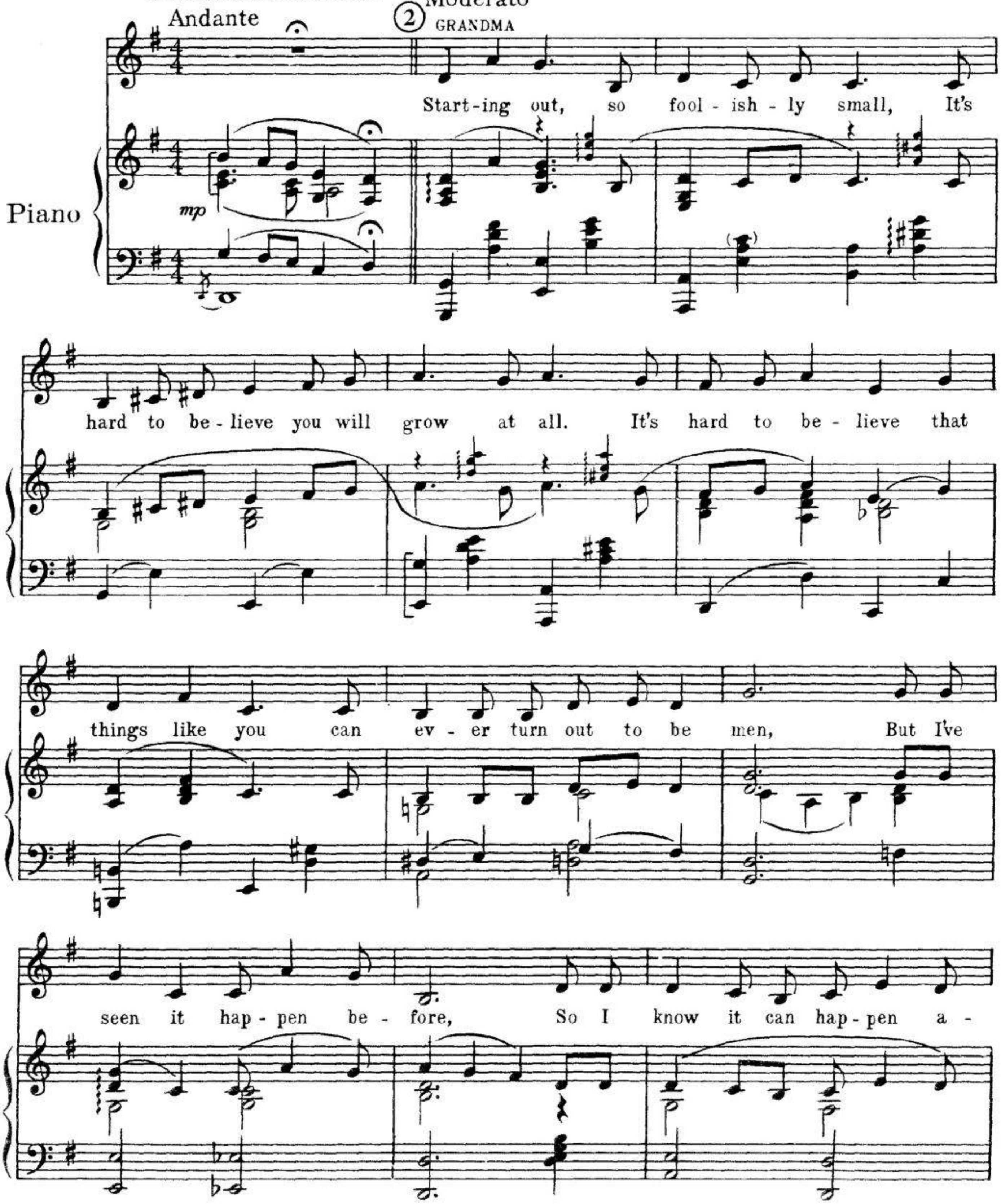

TAYLOR
Jo - seph Tay - lor
3
Cue: (Pulls thermometer from Mrs. Taylor's mouth)
Jun - ior, Mar - jo - rie's eight - pound boy.
Stop
(Dialogue)
Gliss. on cue
113
Cue: GRANDMA: "Sure he will, he'll look younger, when he's older."
f
8va

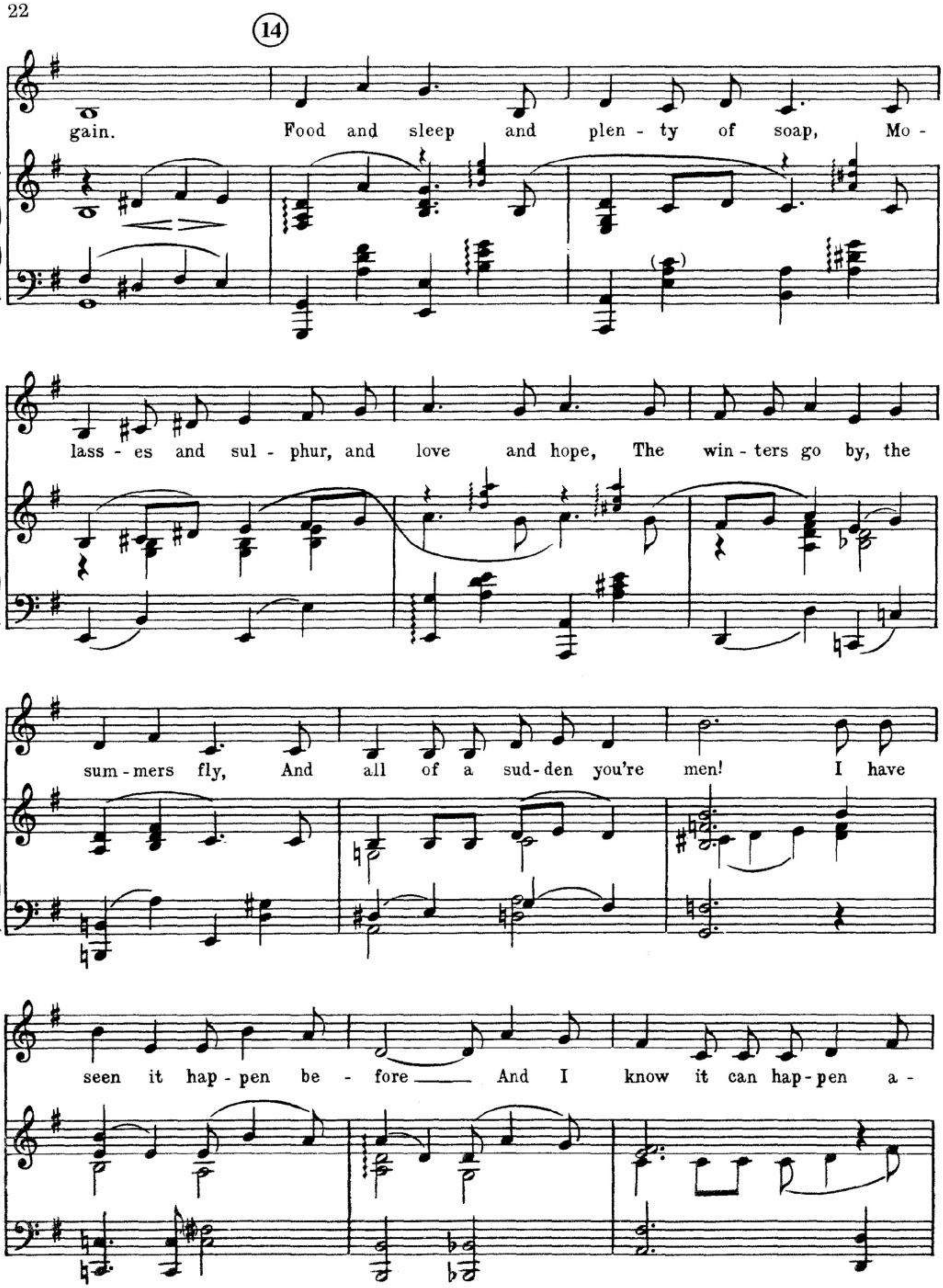
No. 2

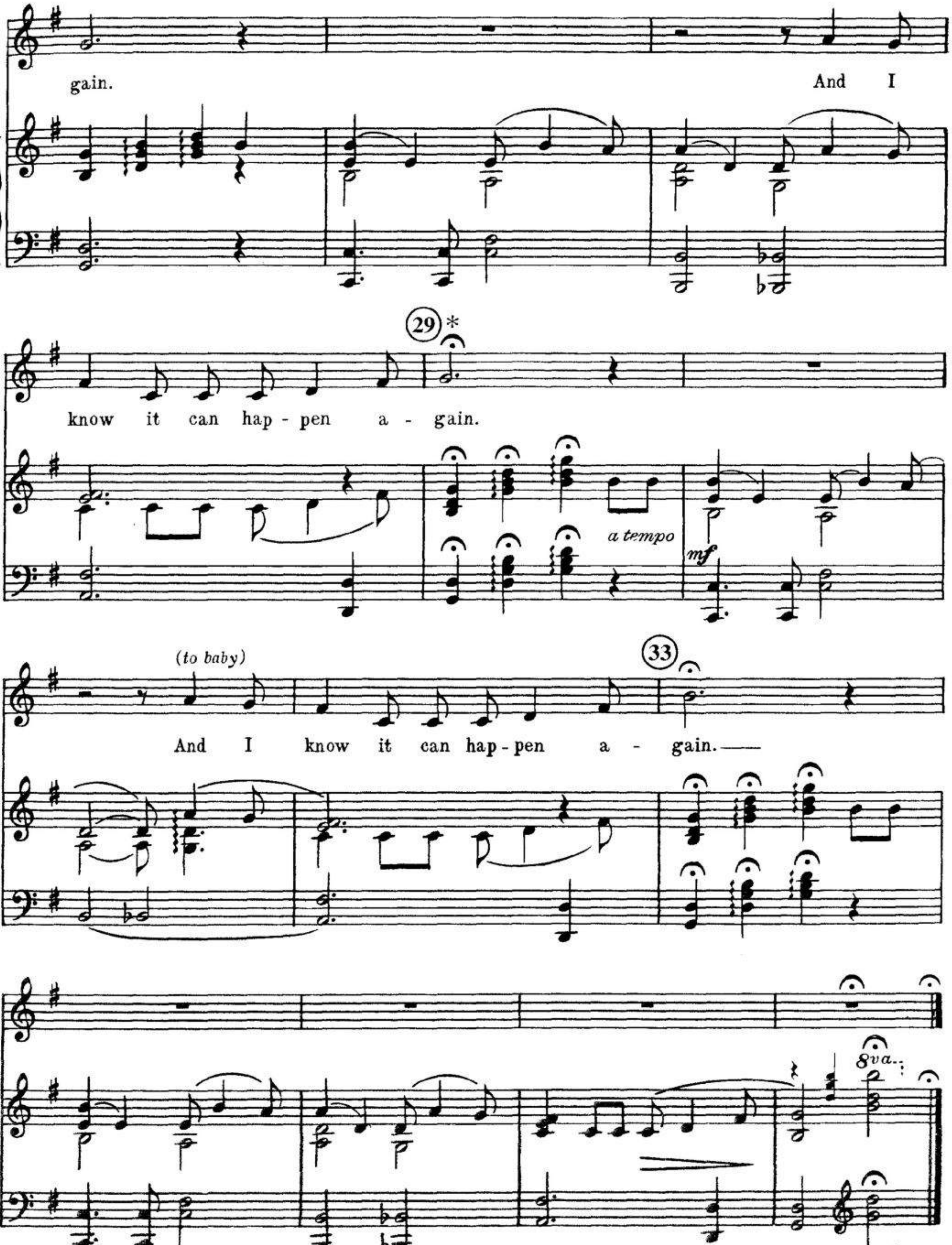
I Know It Can Happen Again

(Grandma)

Cue: GRANDMA: *"Maybe you will be a doctor like him. But looking at you now, it doesn't seem possible."*


Andante
②
Moderato
GRANDMA
Piano
mp
Start-ing out, so fool-ish-ly small, It's
hard to be-lieve you will grow at all. It's hard to be-lieve that
things like you can ev-er turn out to be men, But I've
seen it hap-pen be-fore, So I know it can hap-pen a-


14
gain. Food and sleep and plen - ty of soap, Mo -
lass - es and sul - phur, and love and hope, The win - ters go by, the
sum - mers fly, And all of a sud - den you're men! I have
seen it hap - pen be - fore And I know it can hap - pen a -

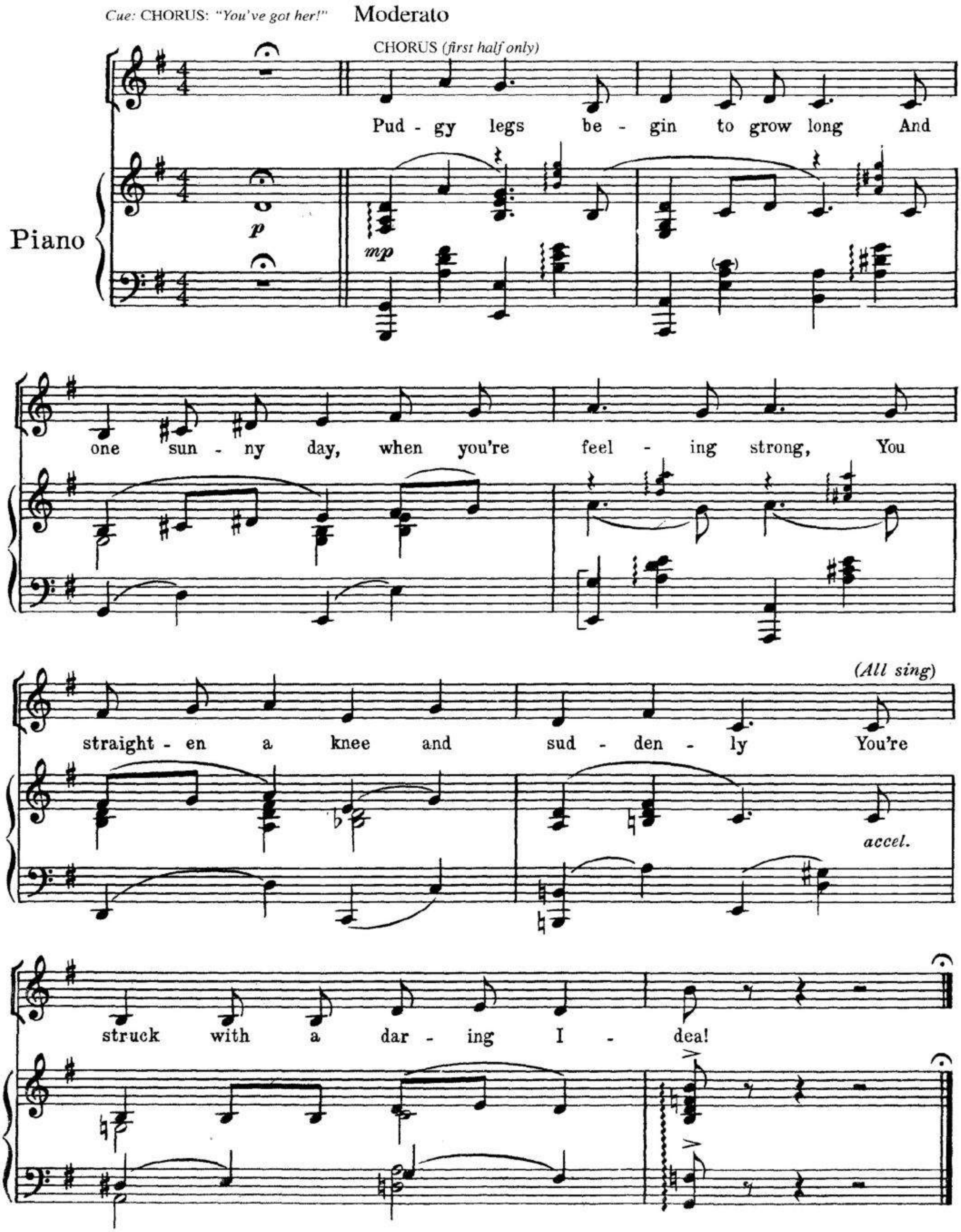

gain.
And I
29
*
know it can hap - pen a - gain.
a tempo
mf
(to baby)
And I know it can hap - pen a - gain.——
33
8va
Ped.
*

*) optional cut to bar 33

Pudgy Legs

No. 3

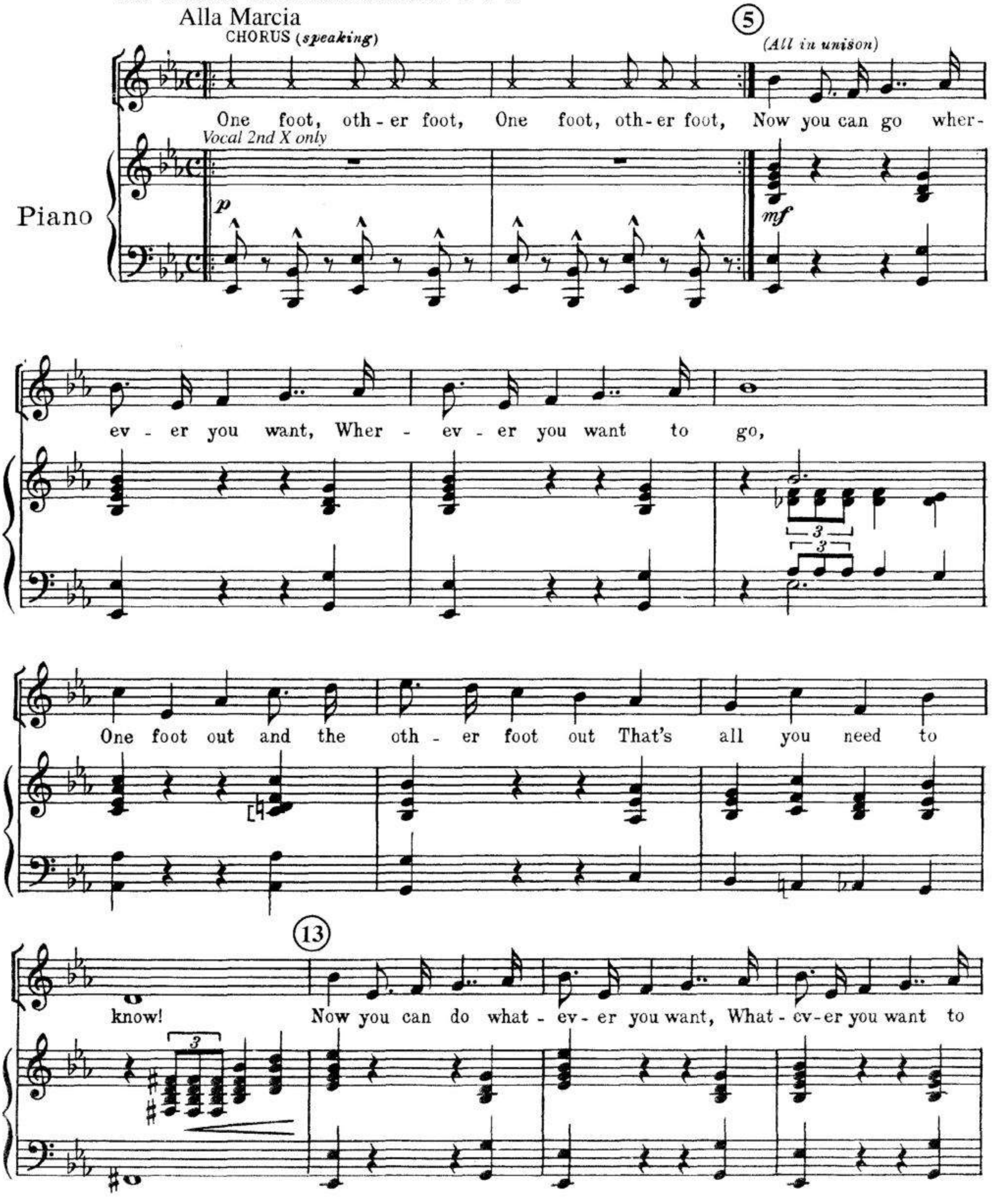
Cue: CHORUS: *"You've got her!"*

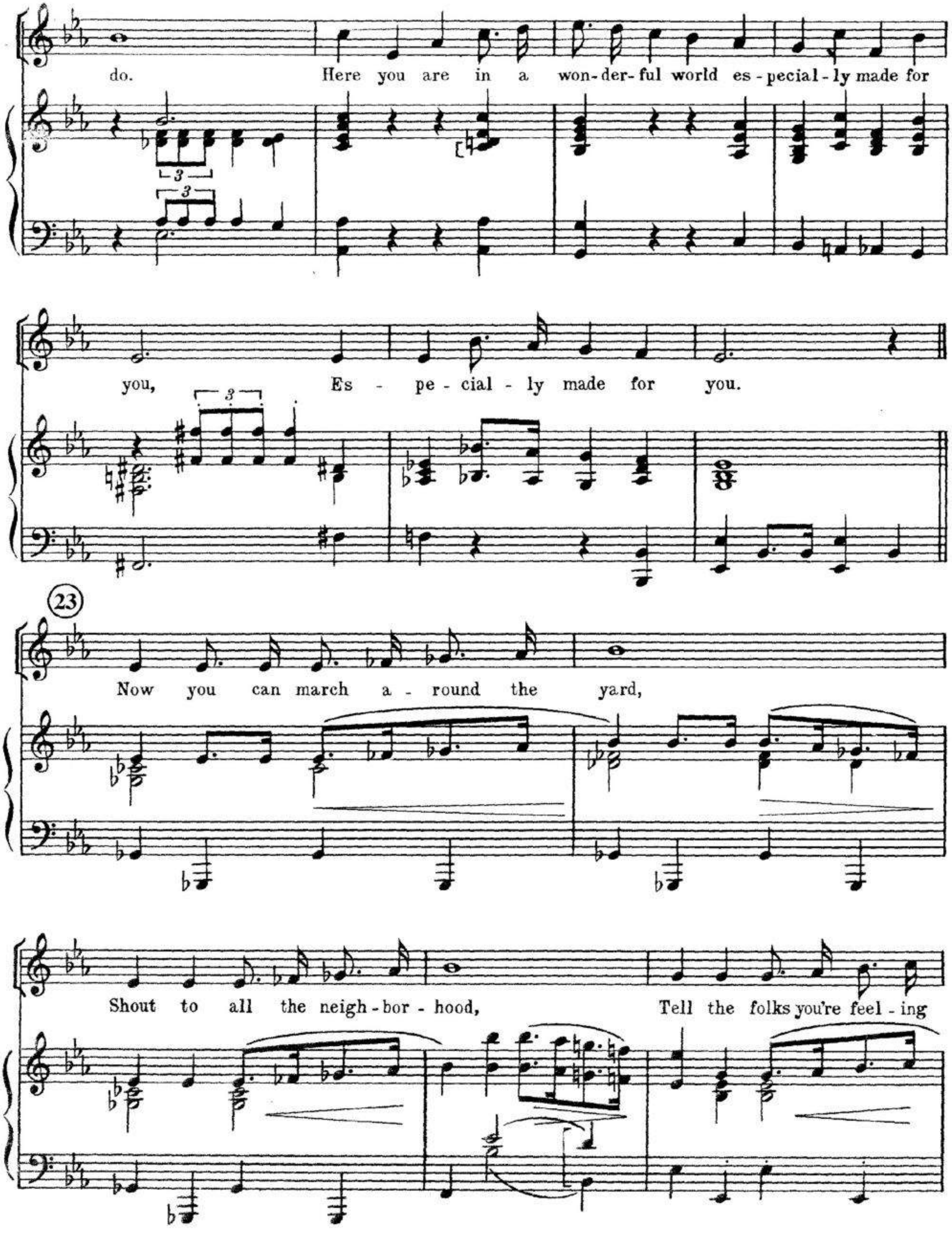

Moderato
CHORUS (first half only)
Pud - gy legs be - gin to grow long And
one sun - ny day, when you're feel - ing strong, You
straight - en a knee and sud - den - ly You're
(All sing)
struck with a dar - ing I - dea!
Piano
p
mp
accel.

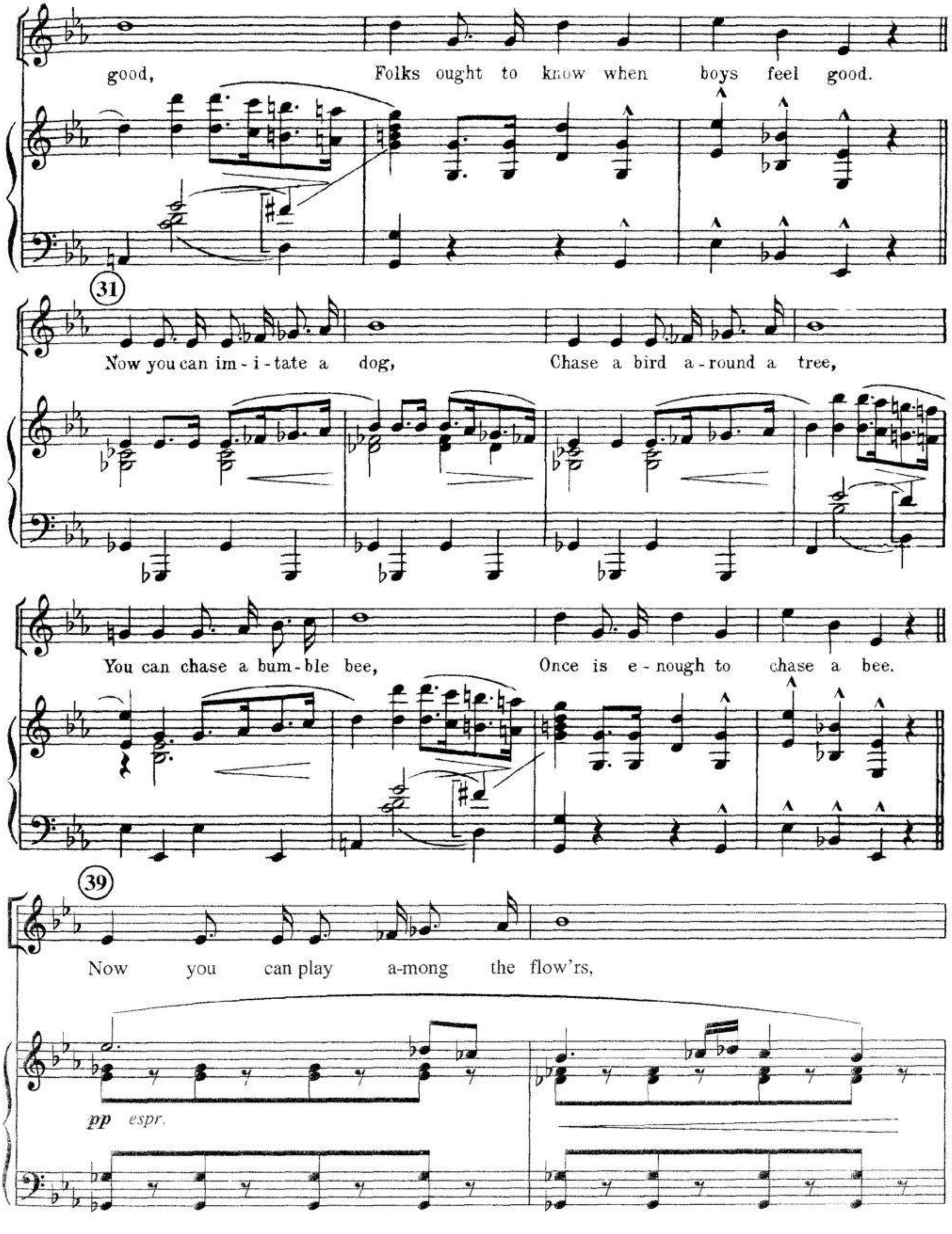
One Foot, Other Foot

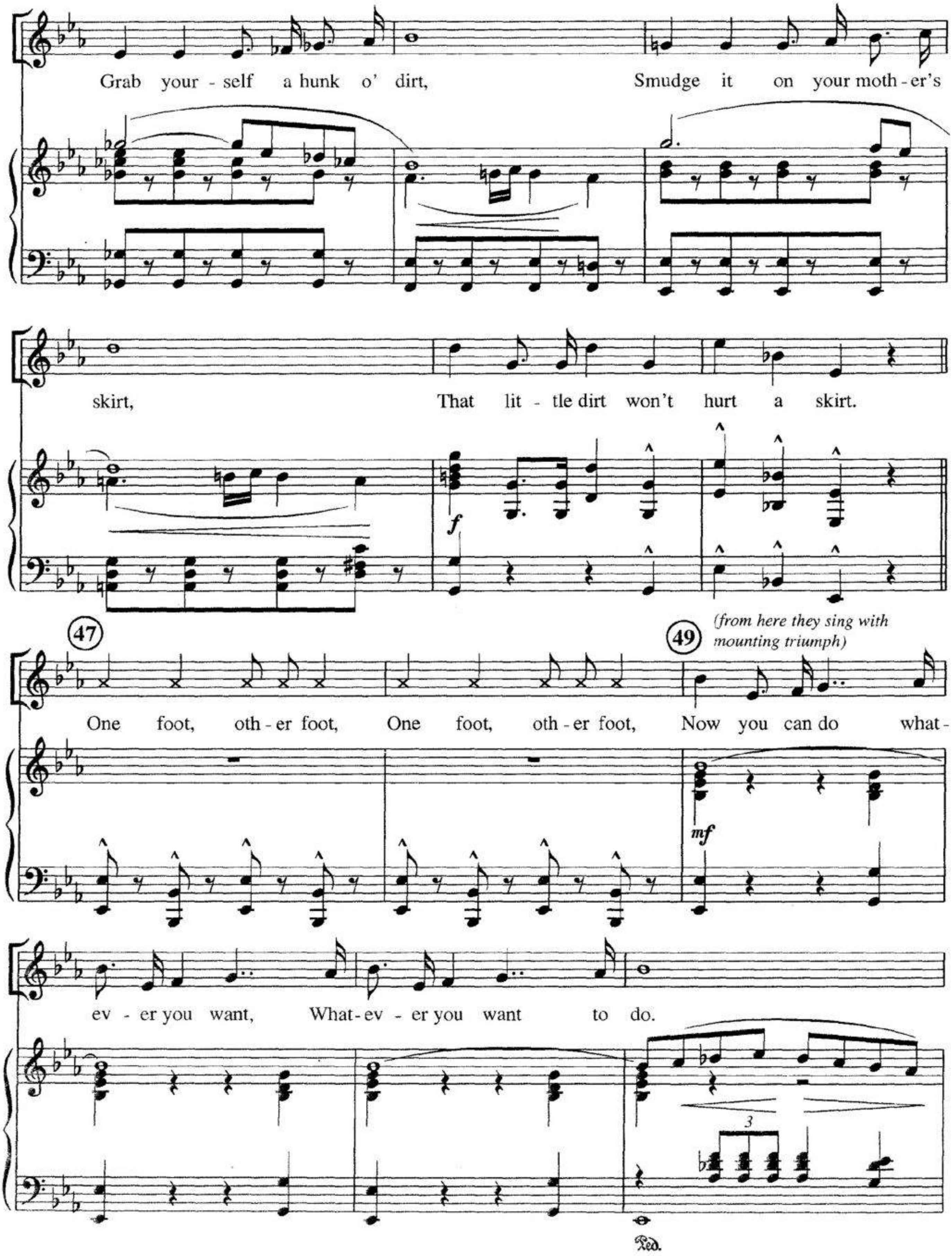
No. 4

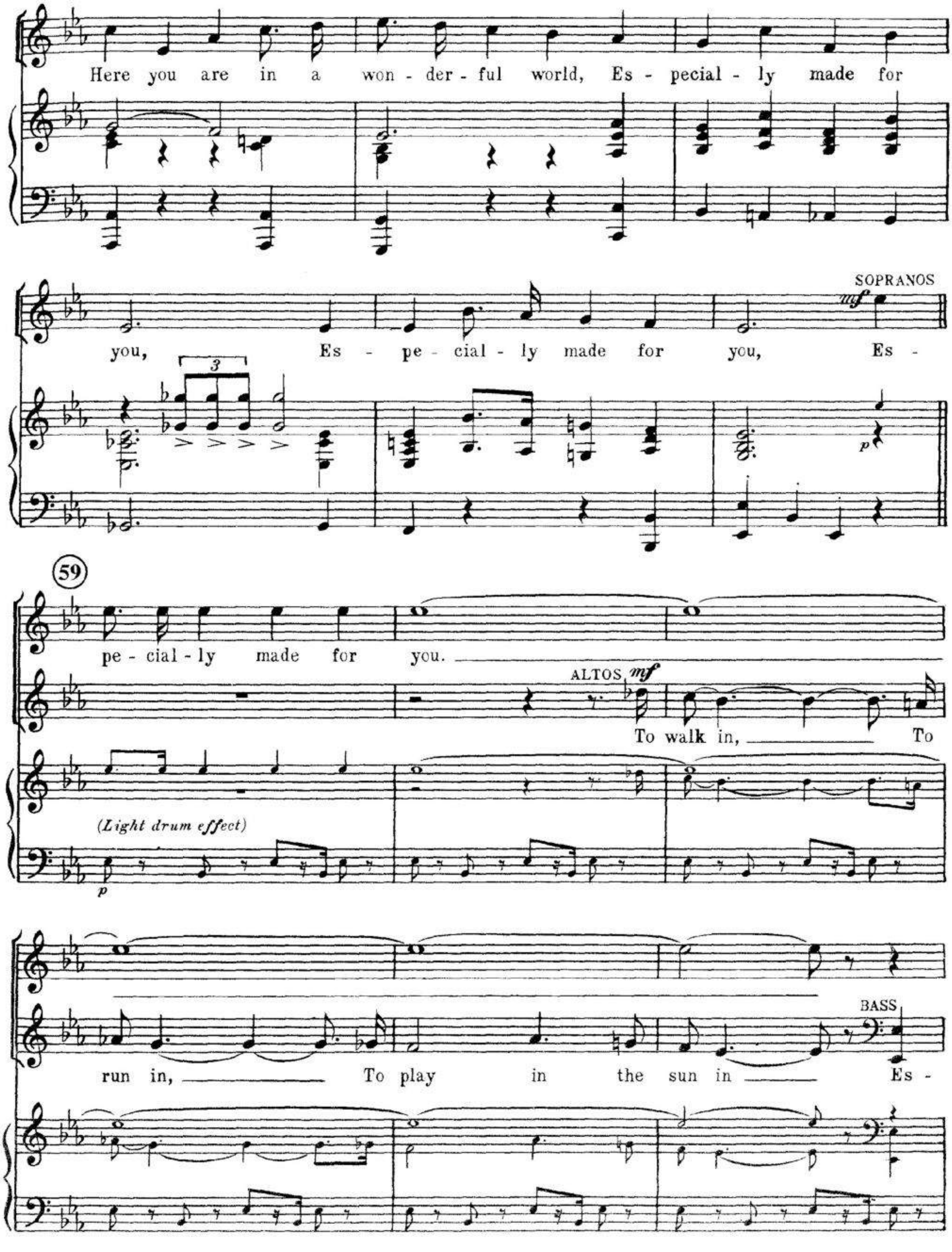
Cue: CHORUS: *"Faster! Faster! Faster. Ah - h - h - h!"*

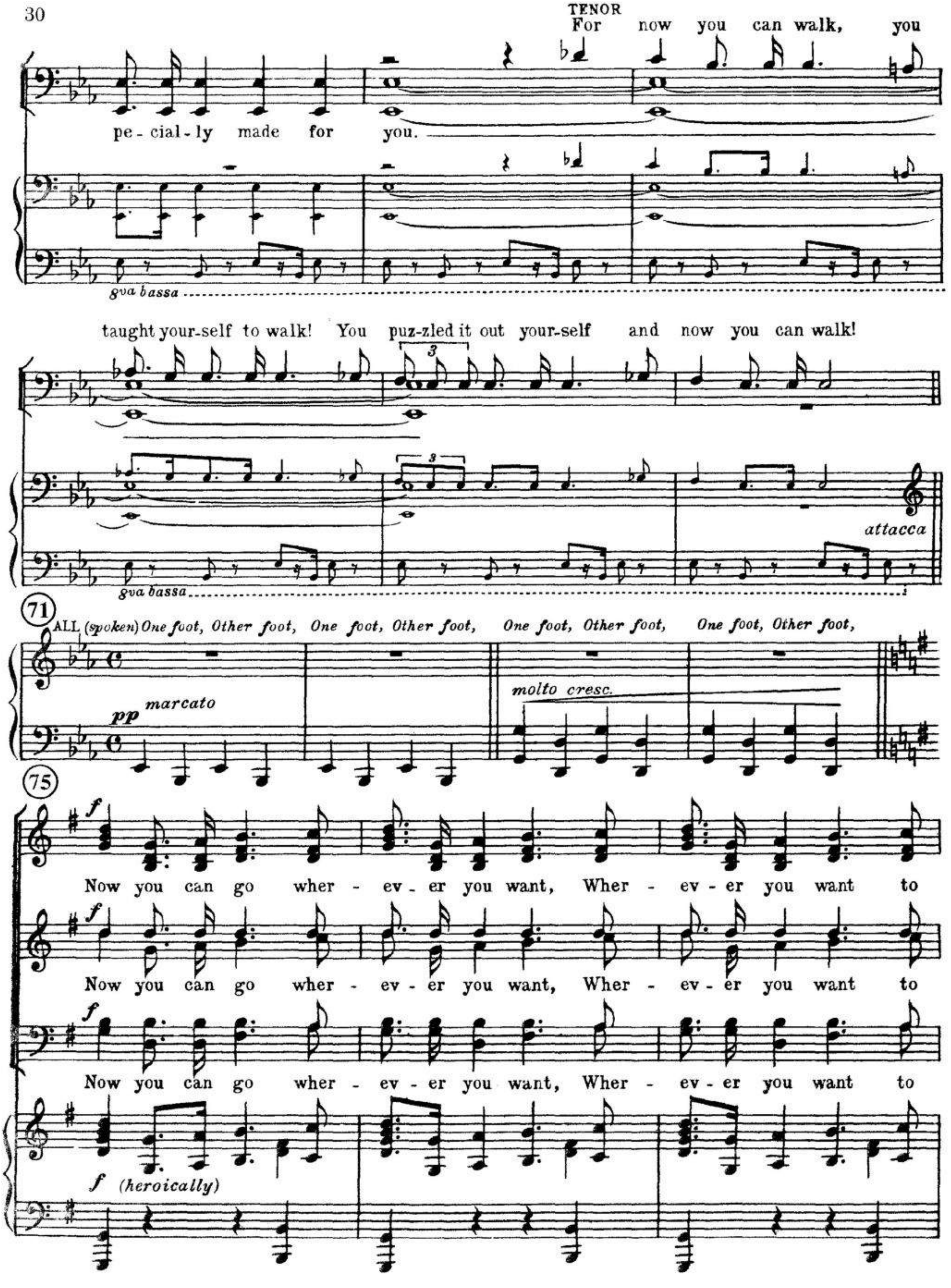

Alla Marcia
CHORUS (speaking)
5
(All in unison)
One foot, oth-er foot, One foot, oth-er foot, Now you can go wher-
Vocal 2nd X only
Piano
p
mf
ev - er you want, Wher - ev - er you want to go,
3
3
One foot out and the oth - er foot out That's all you need to
13
know! Now you can do what - ev - er you want, What - ev - er you want to
3

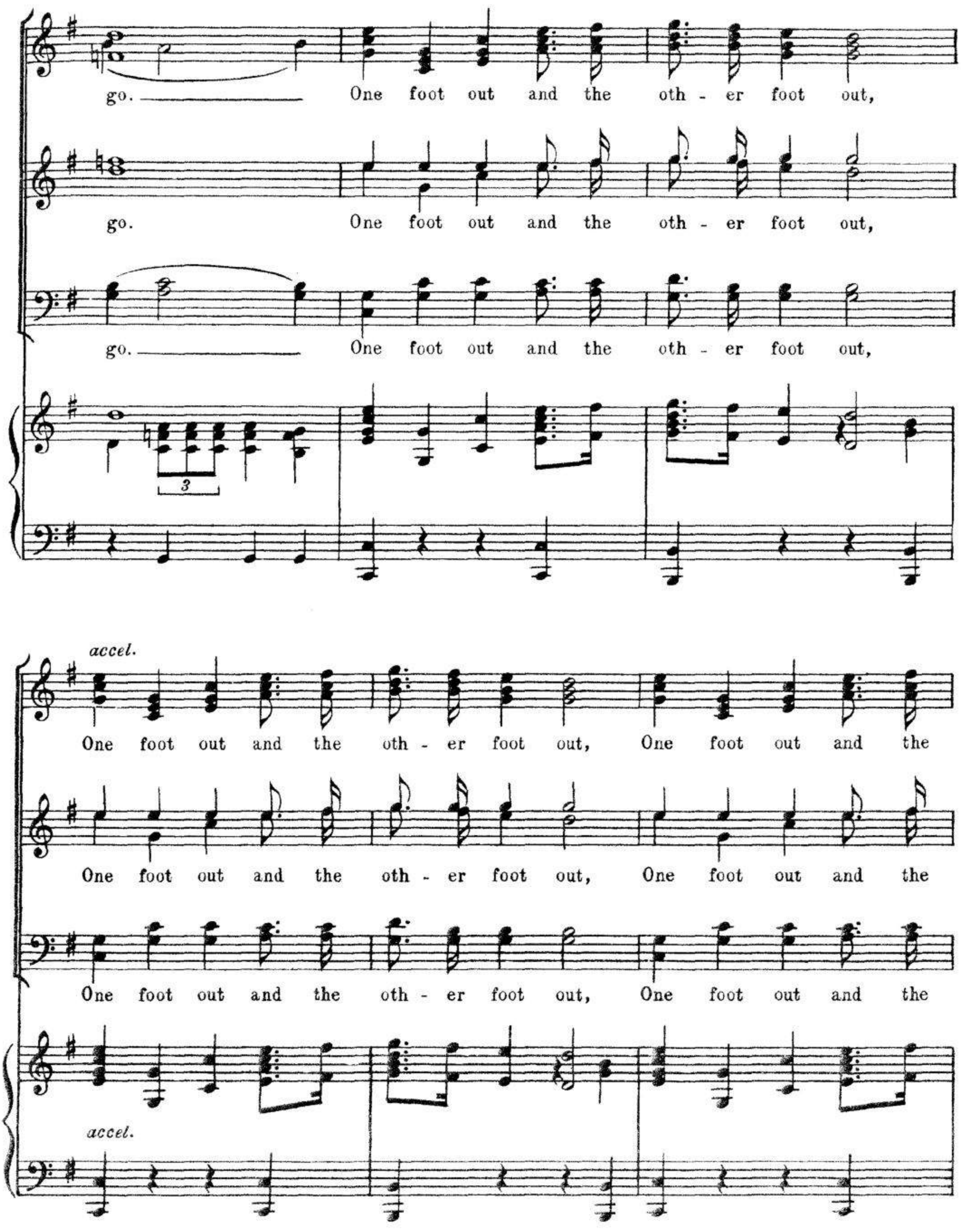

do. Here you are in a won-der-ful world es-pecial-ly made for
you, Es - pe-cial-ly made for you.
23
Now you can march a-round the yard,
Shout to all the neigh-bor-hood, Tell the folks you're feel-ing
3

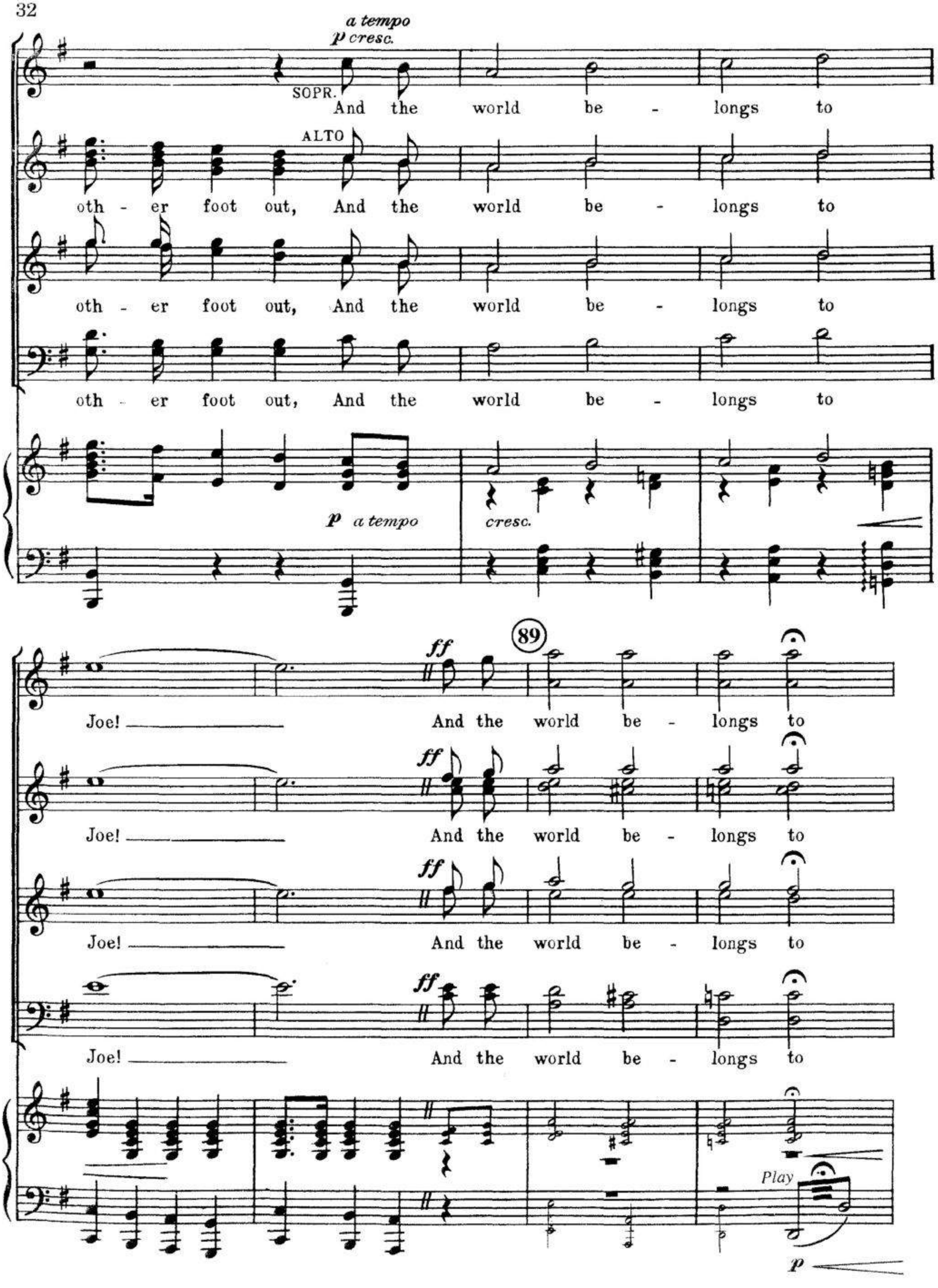

good, Folks ought to know when boys feel good.
31
Now you can im - i - tate a dog, Chase a bird a - round a tree,
You can chase a bum - ble bee, Once is e - nough to chase a bee.
39
Now you can play a-mong the flow'rs,
pp espr.

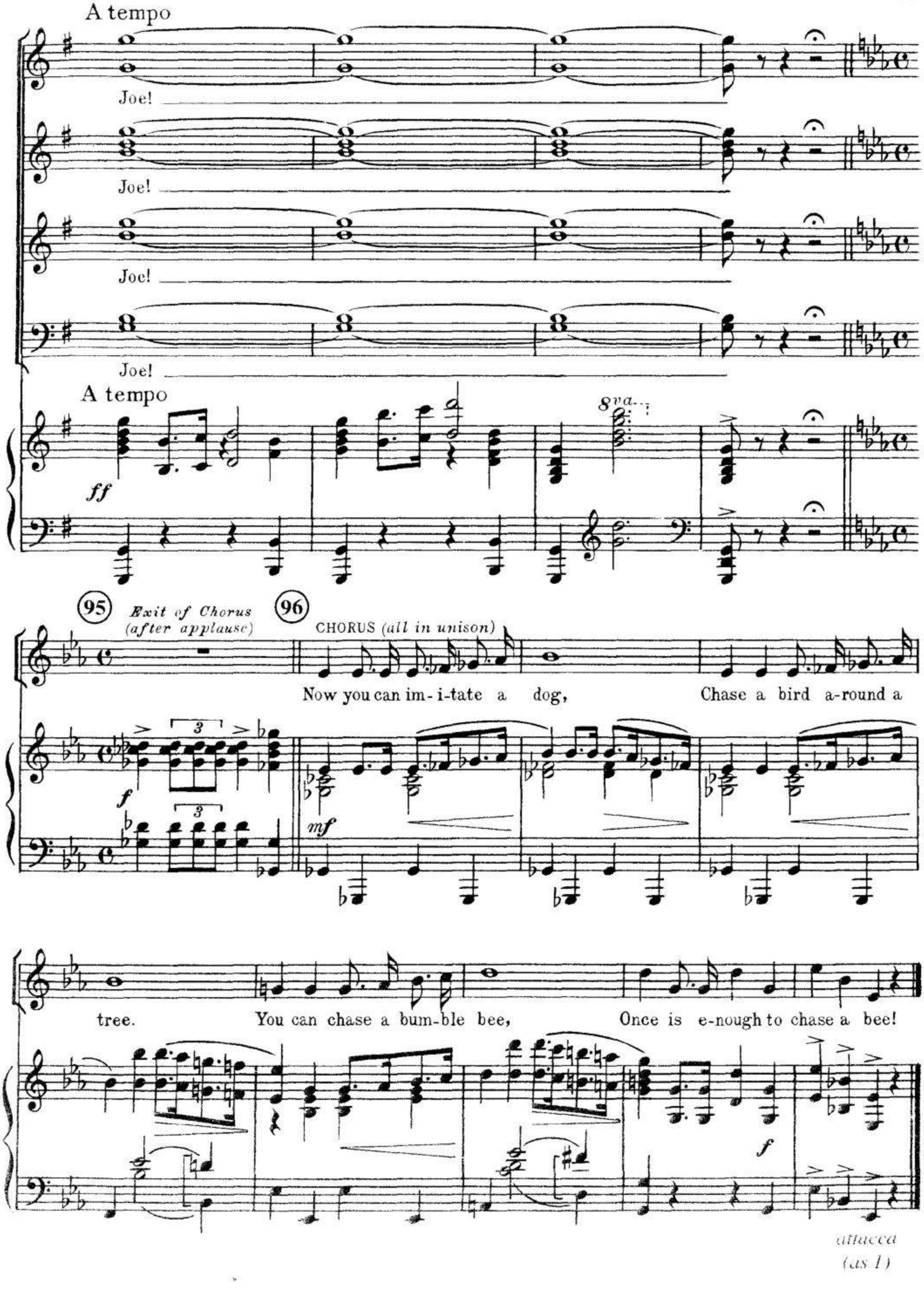

Grab your - self a hunk o' dirt,
Smudge it on your moth - er's
skirt,
That lit - tle dirt won't hurt a skirt.
f
47
One foot, oth - er foot, One foot, oth - er foot,
49
(from here they sing with mounting triumph)
Now you can do what -
mf
ev - er you want, What - ev - er you want to do.
3
Ped.


Here you are in a wonderful world, Especially made for
you, Especially made for you,
SOPRANOS
mf
Es-
3
p
59
pecially made for you.
ALTOS
mf
To walk in, To
(Light drum effect)
p
run in, To play in the sun in
BASS
Es-


TENOR
For now you can walk, you
pe - cial - ly made for you.
8va bassa
taught your-self to walk! You puz-zled it out your-self and now you can walk!
3
attacca
8va bassa
71
ALL (spoken) One foot, Other foot, One foot, Other foot, One foot, Other foot, One foot, Other foot,
pp marcato
molto cresc.
75
f
Now you can go wher - ev - er you want, Wher - ev - er you want to
f
Now you can go wher - ev - er you want, Wher - ev - er you want to
f
Now you can go wher - ev - er you want, Wher - ev - er you want to
f (heroically)

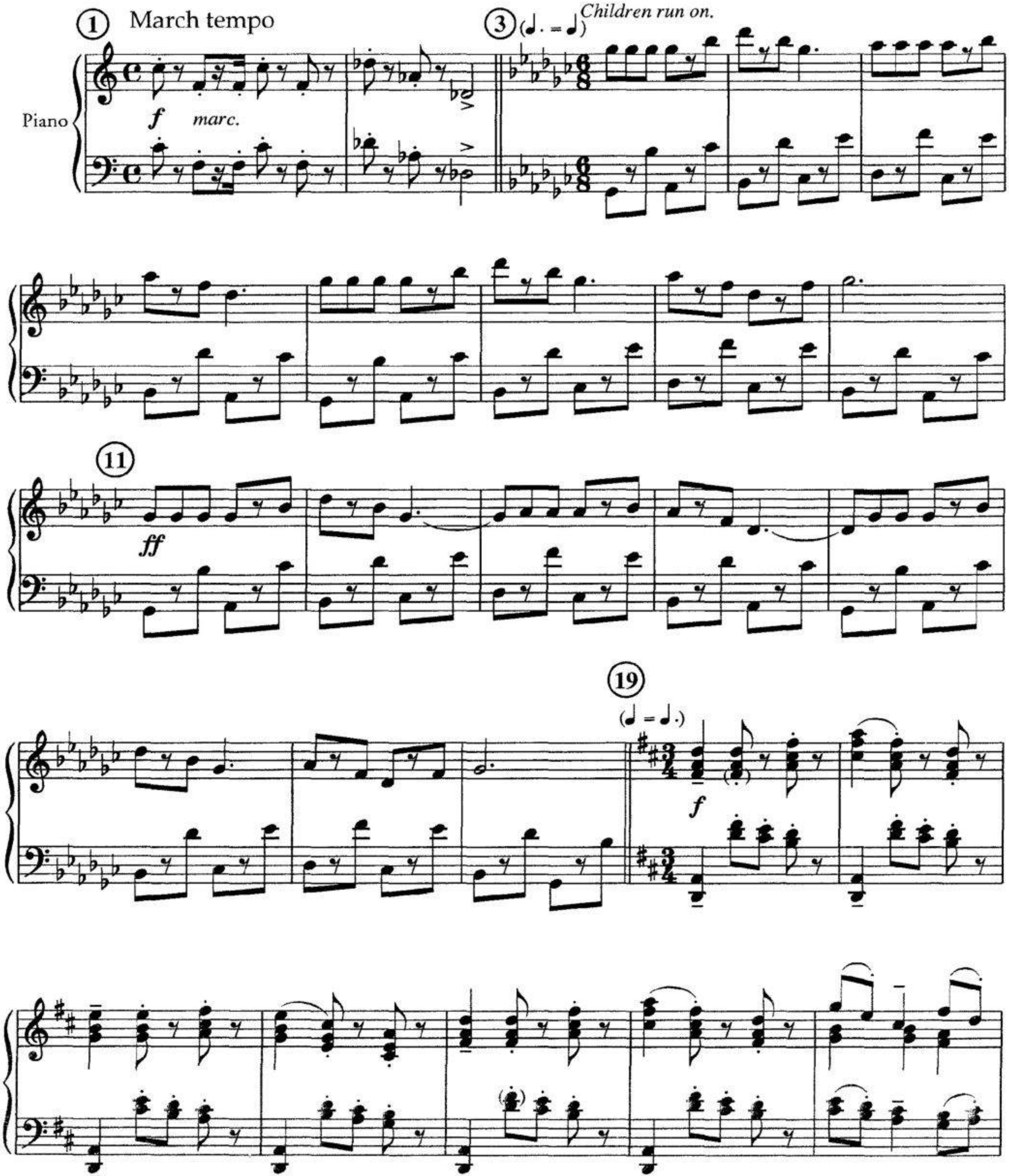

go. One foot out and the oth - er foot out,
go. One foot out and the oth - er foot out,
go. One foot out and the oth - er foot out,
3
accel.
One foot out and the oth - er foot out, One foot out and the
One foot out and the oth - er foot out, One foot out and the
One foot out and the oth - er foot out, One foot out and the
accel.


a tempo
p cresc.
SOPR.
And the world be - longs to
ALTO
oth - er foot out, And the world be - longs to
oth - er foot out, And the world be - longs to
oth - er foot out, And the world be - longs to
p a tempo
cresc.
89
ff
Joe! And the world be - longs to
Joe! And the world be - longs to
Joe! And the world be - longs to
Joe! And the world be - longs to
Play
p

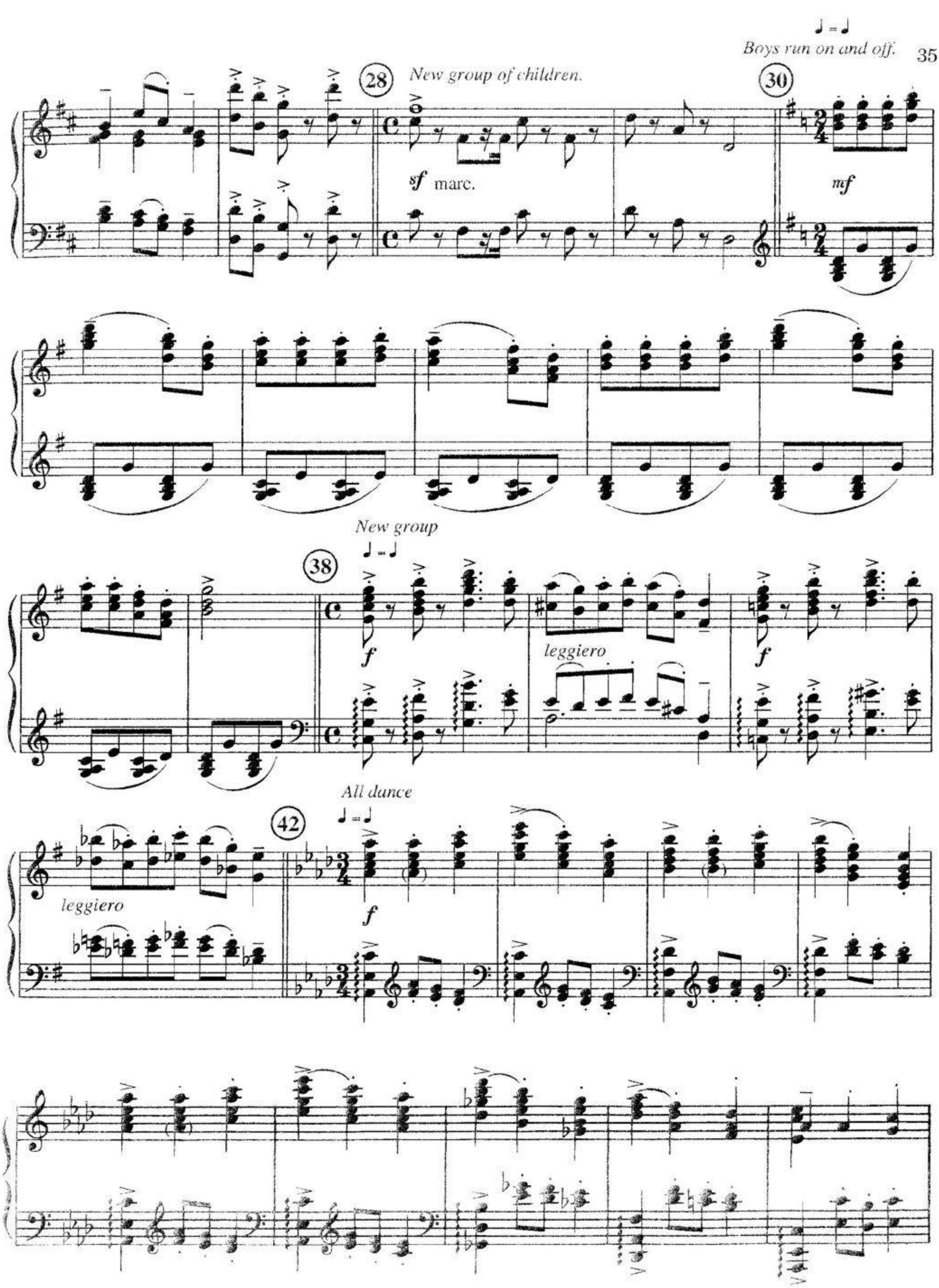

A tempo
Joe!
Joe!
Joe!
Joe!
A tempo
ff
8va
95
Exit of Chorus
(after applause)
96
CHORUS (all in unison)
Now you can im-i-tate a dog,
Chase a bird a-round a tree.
You can chase a bum-ble bee,
Once is e-nough to chase a bee!
f
mf
3
f
attacca
(as 1)

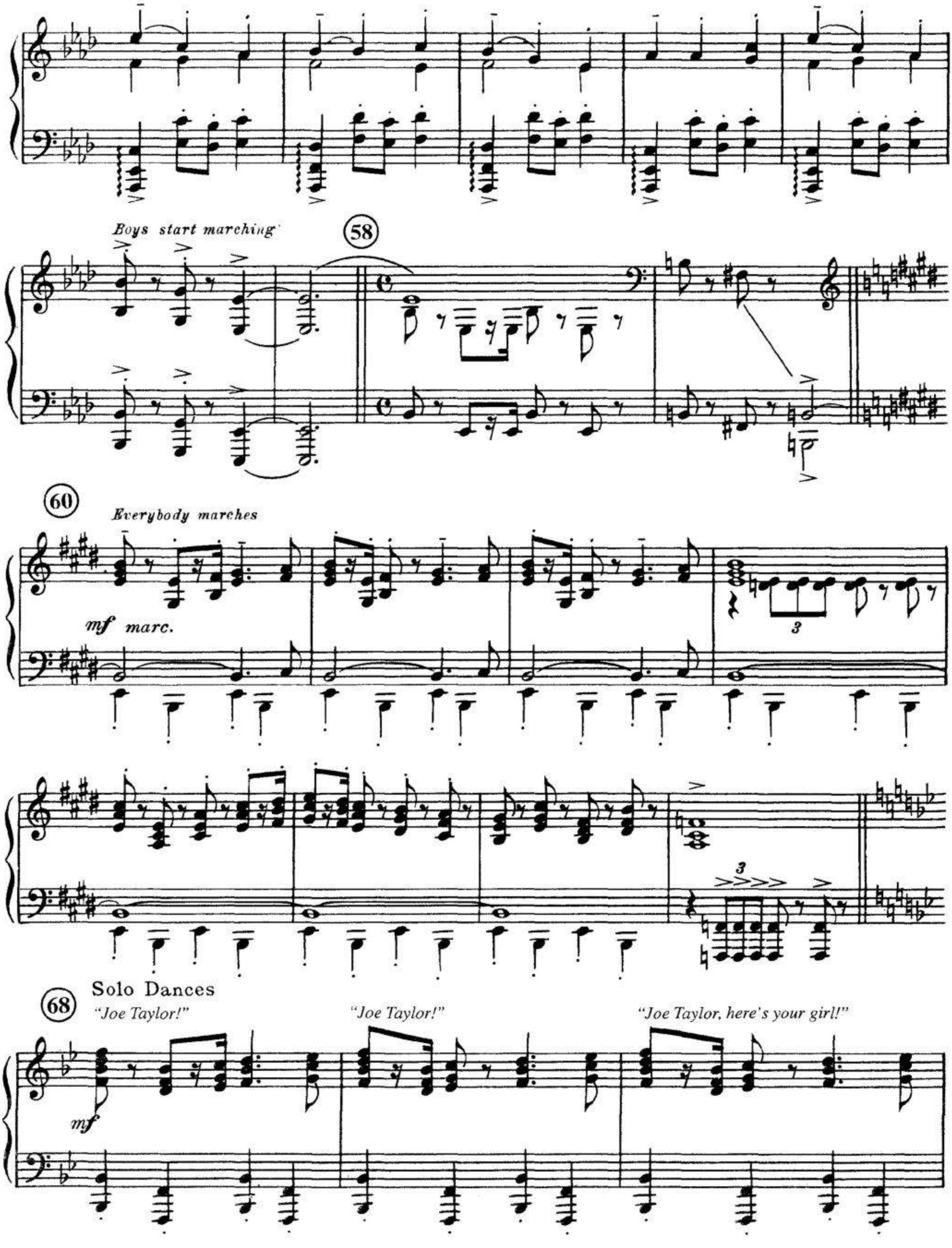
Children's Dance

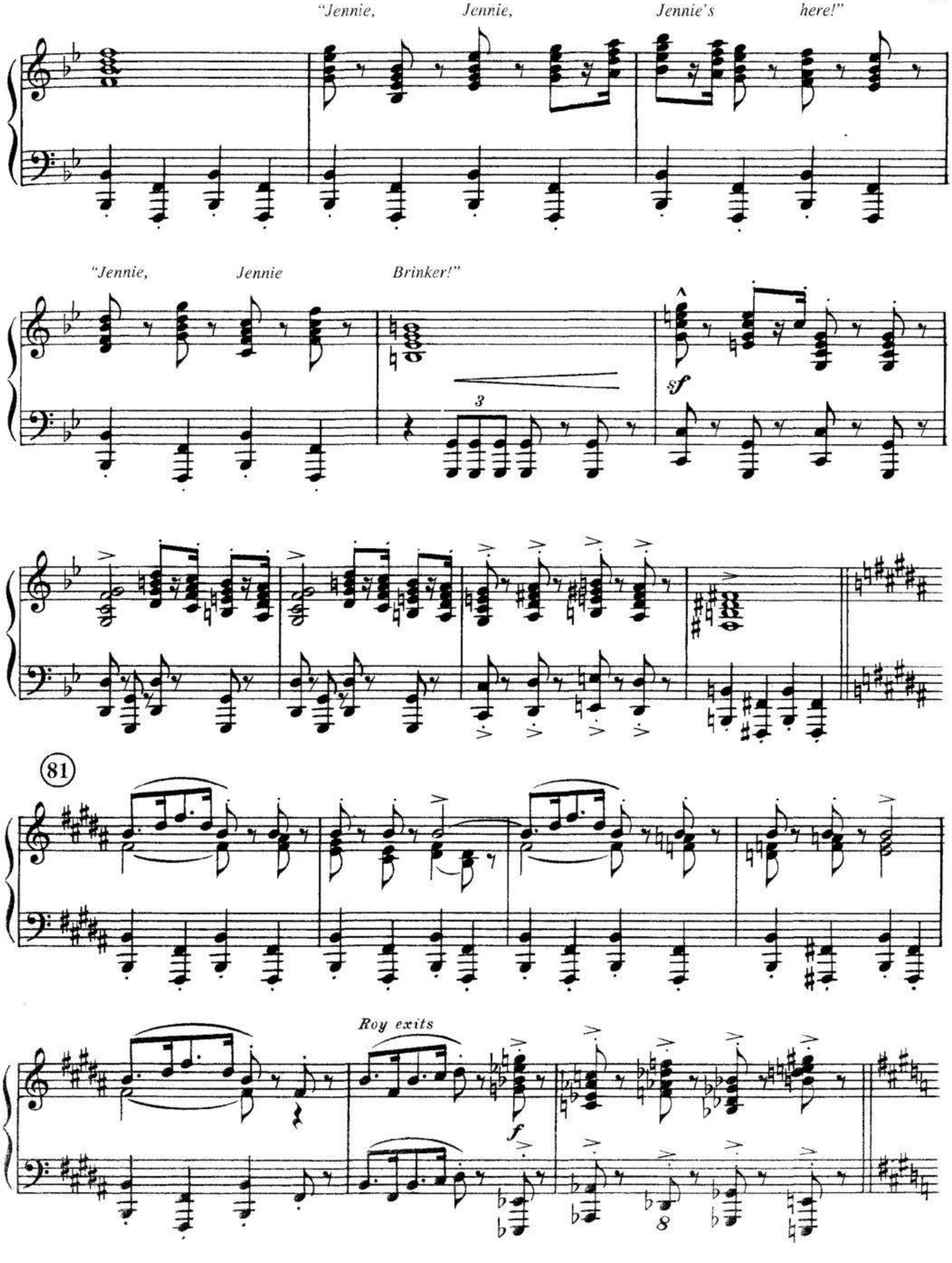
No. 5

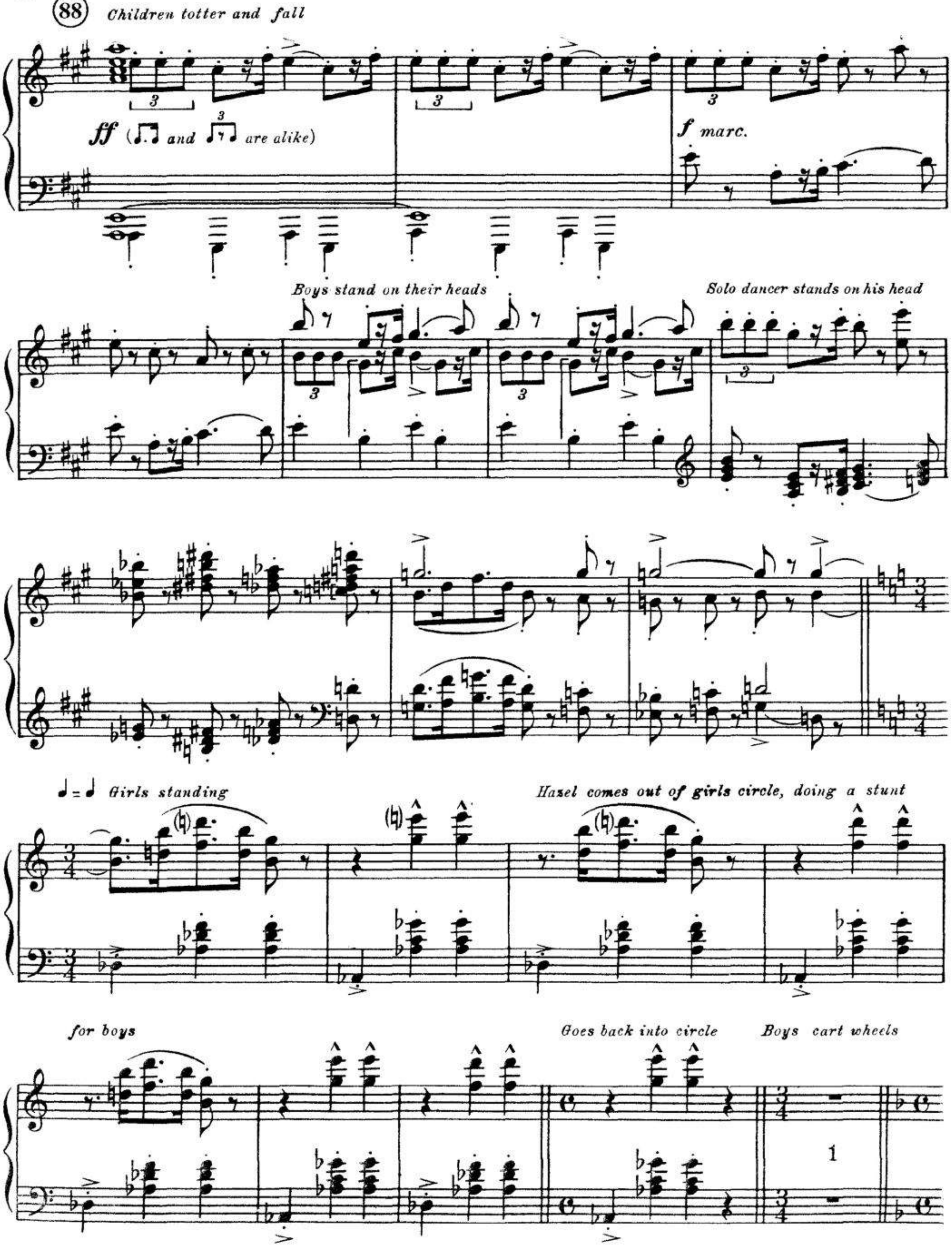


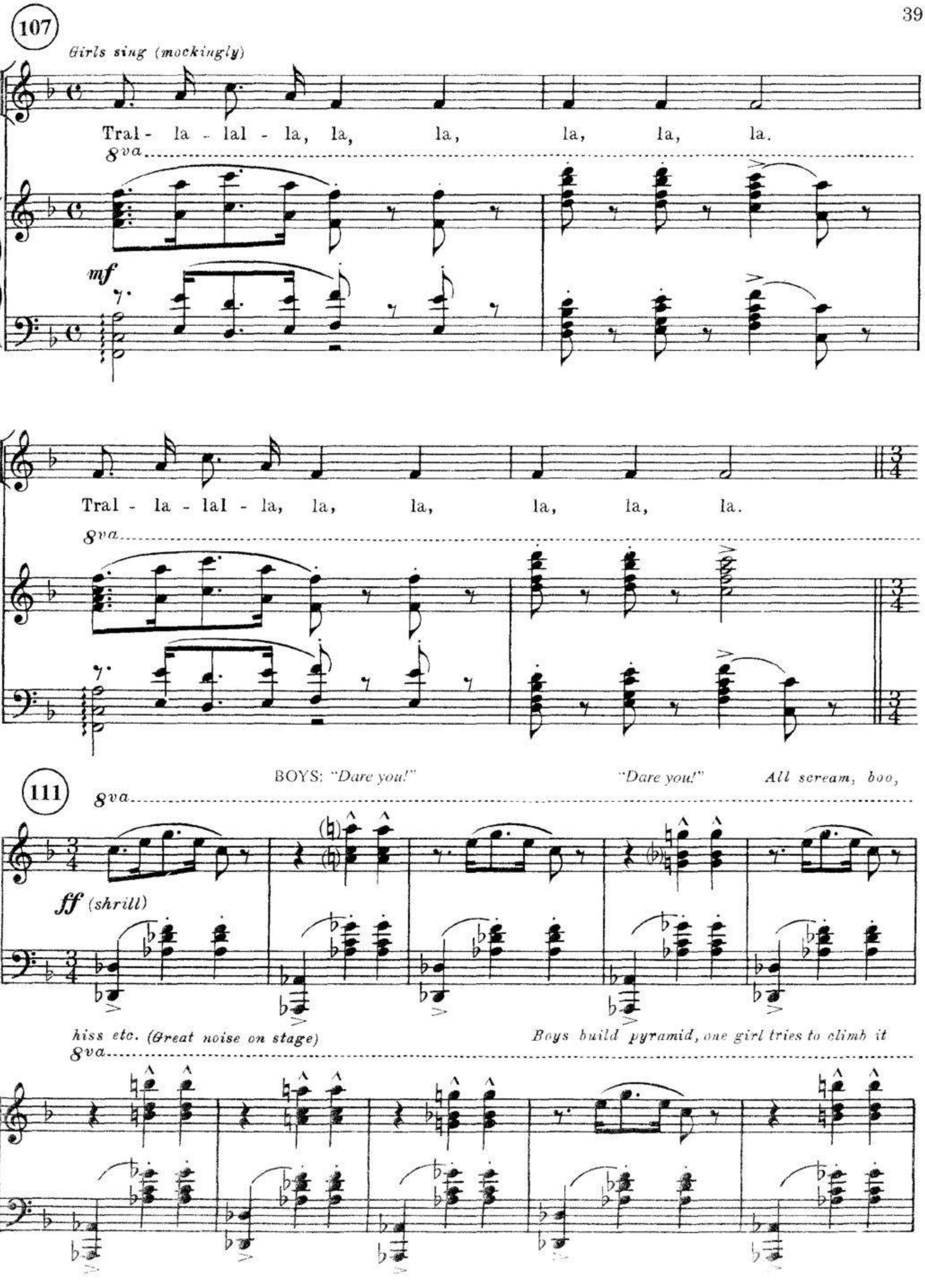
①
March tempo
③
(♩. = ♩)
Children run on.
Piano
f
marc.
⑪
ff
⑲
(♩ = ♩.)
f

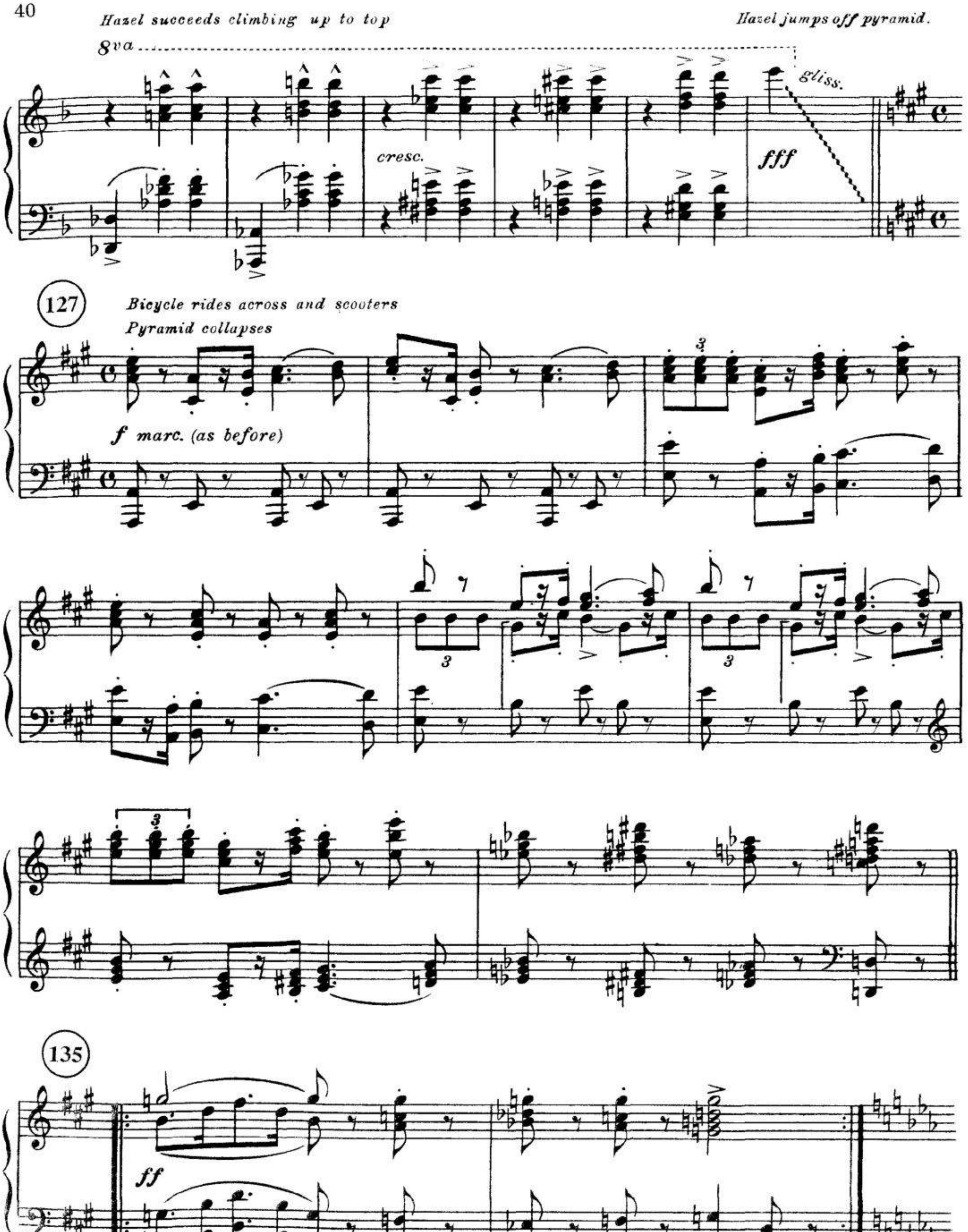

♩ = ♩
Boys run on and off.
28
New group of children.
30
sf marc.
mf
New group
♩ = ♩
38
f
leggiero
f
All dance
♩ = ♩
42
leggiero
f

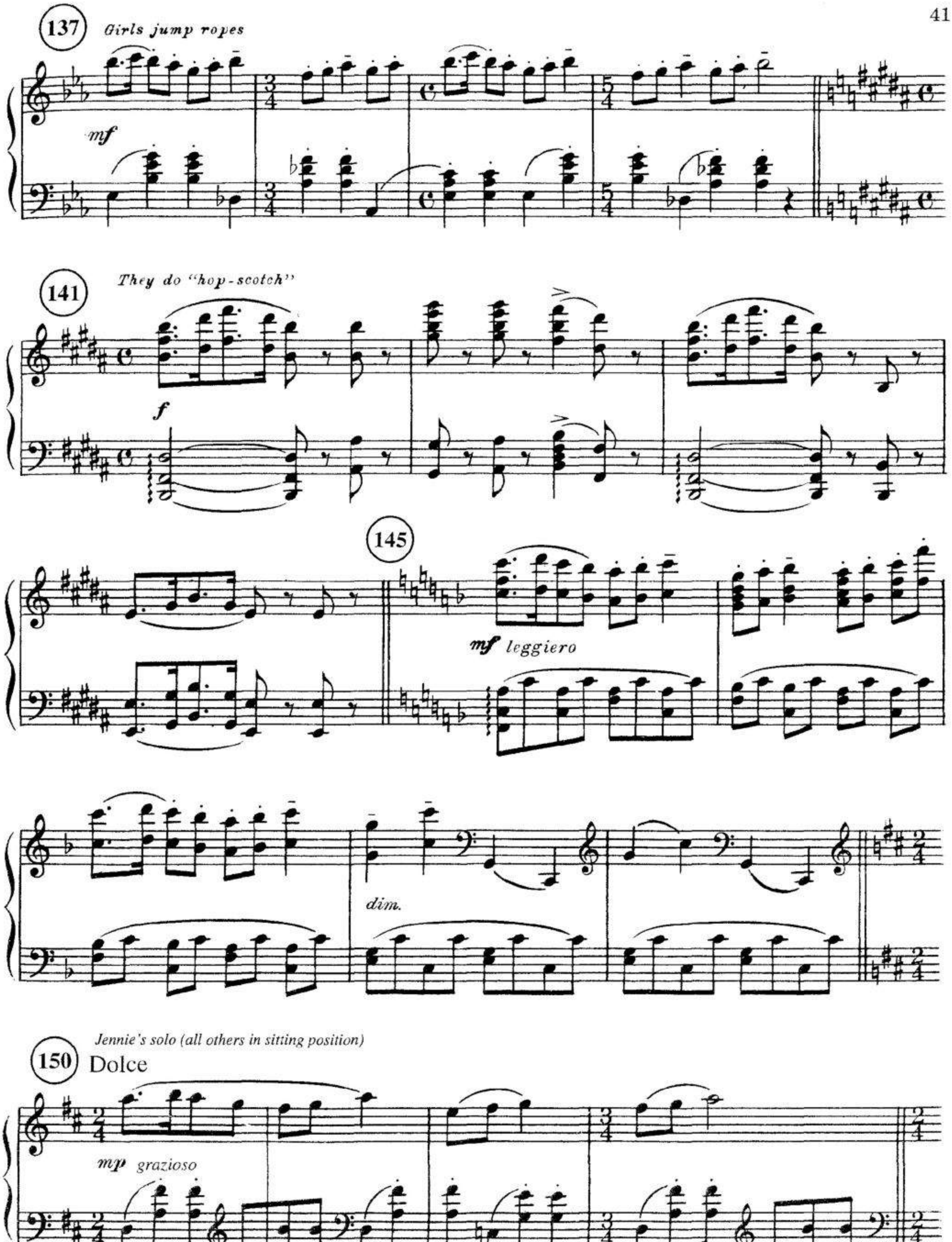

Boys start marching
58
60
Everybody marches
mf marc.
3
3
68
Solo Dances
"Joe Taylor!"
mf
"Joe Taylor!"
"Joe Taylor, here's your girl!"

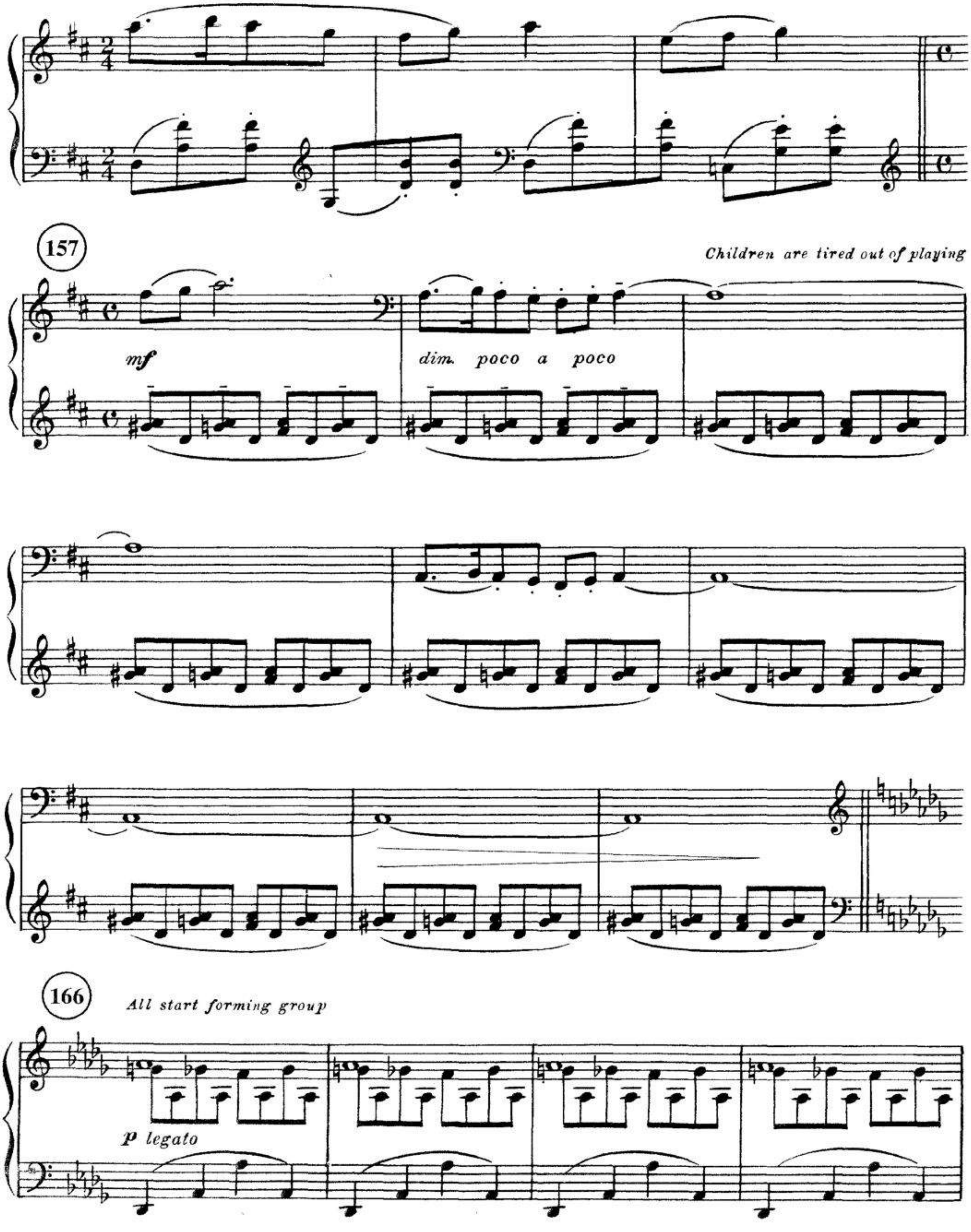

"Jennie,
Jennie,
Jennie's
here!"
"Jennie,
Jennie
Brinker!"
3
sf
81
Roy exits
f
8

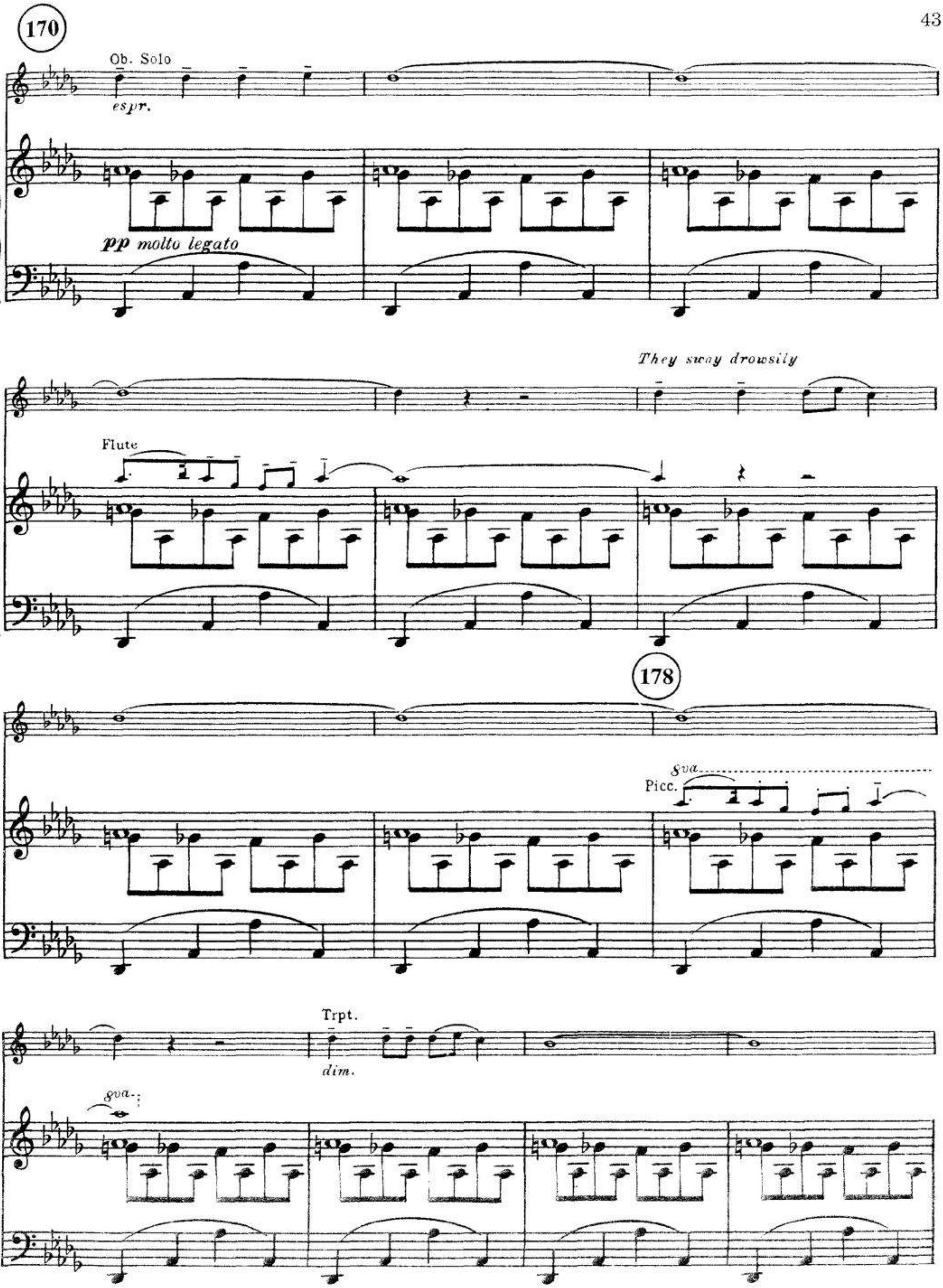

(88)
Children totter and fall
ff
and
3
are alike
f marc.
Boys stand on their heads
Solo dancer stands on his head
Girls standing
Hazel comes out of girls circle, doing a stunt
for boys
Goes back into circle
Boys cart wheels
1


107
Girls sing (mockingly)
Tral- la - lal - la, la, la, la, la, la.
8va
mf
Tral - la - lal - la, la, la, la, la, la.
8va
111
BOYS: "Dare you!"
"Dare you!"
All scream, boo,
8va
ff (shrill)
hiss etc. (Great noise on stage)
Boys build pyramid, one girl tries to climb it
8va

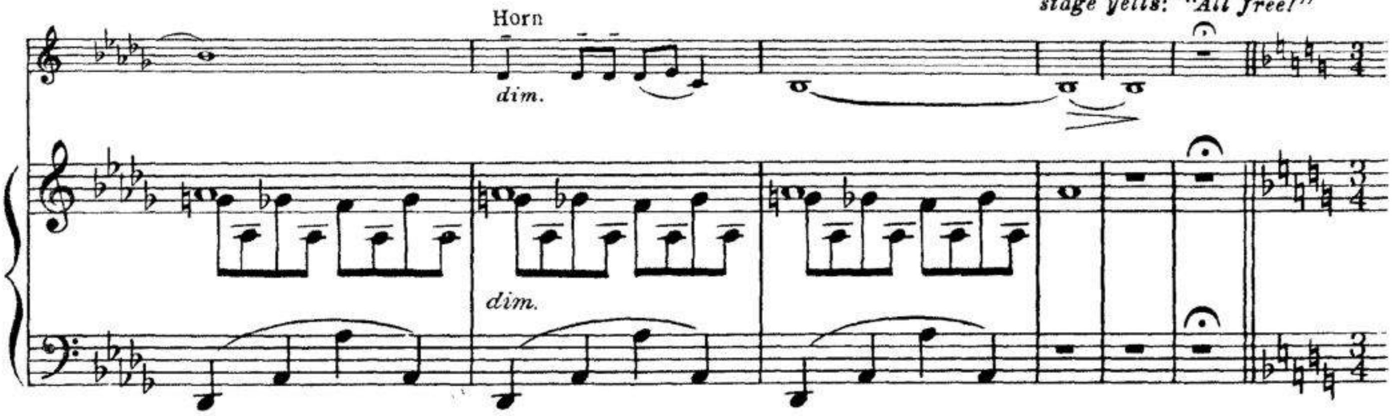

Hazel succeeds climbing up to top
Hazel jumps off pyramid.
8va
gliss.
cresc.
fff
127
Bicycle rides across and scooters
Pyramid collapses
f marc. (as before)
3
135
ff


137
Girls jump ropes
mf
141
They do "hop-scotch"
f
145
mf leggiero
dim.
Jennie's solo (all others in sitting position)
150
Dolce
mp grazioso


157
Children are tired out of playing
mf
dim. poco a poco
166
All start forming group
p legato

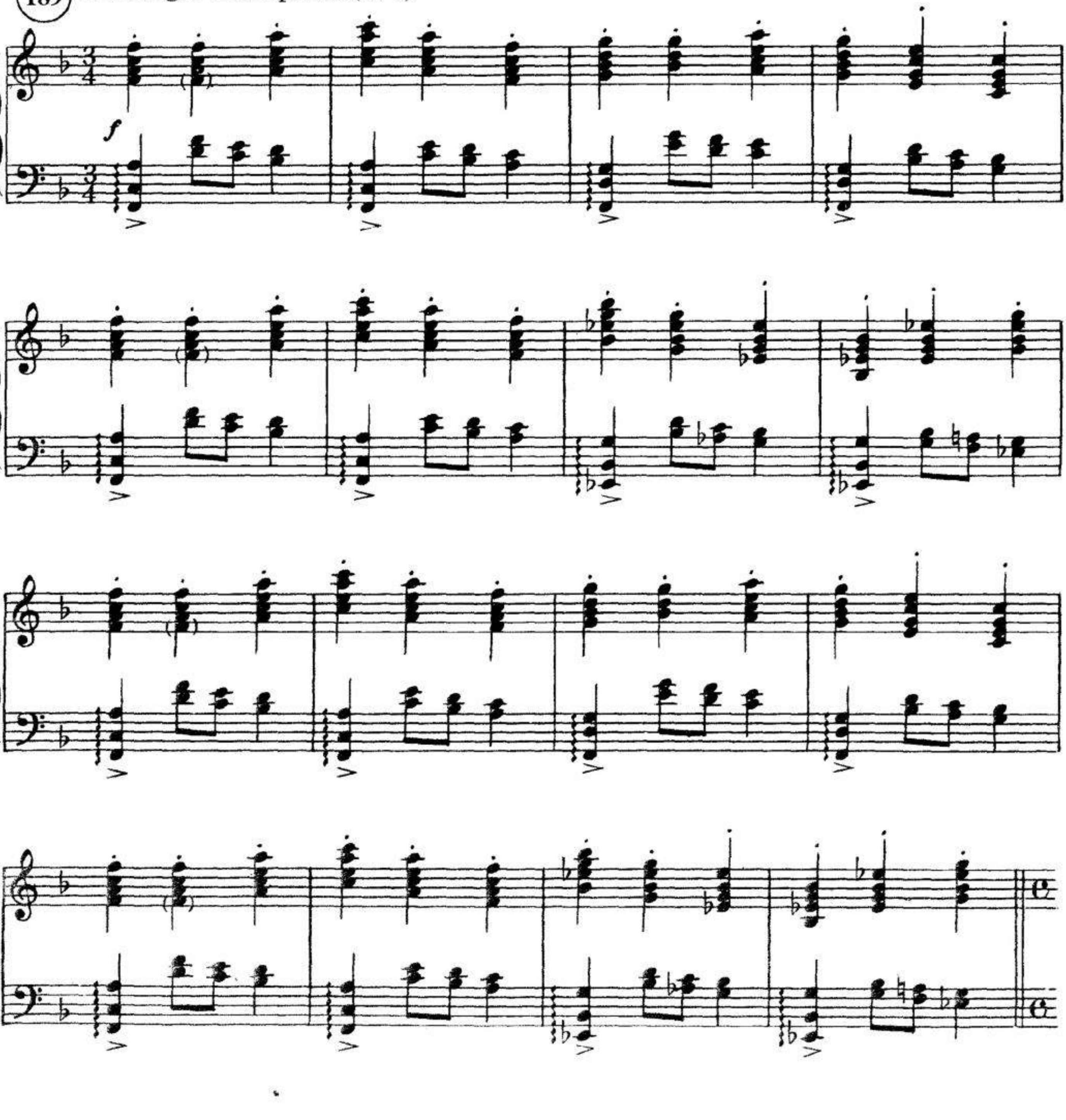

170
Ob. Solo
espr.
pp molto legato
They sway drowsily
Flute
178
8va
Picc.
Trpt.
dim.
8va

Cue: Voice from back stage yells: "All free!"

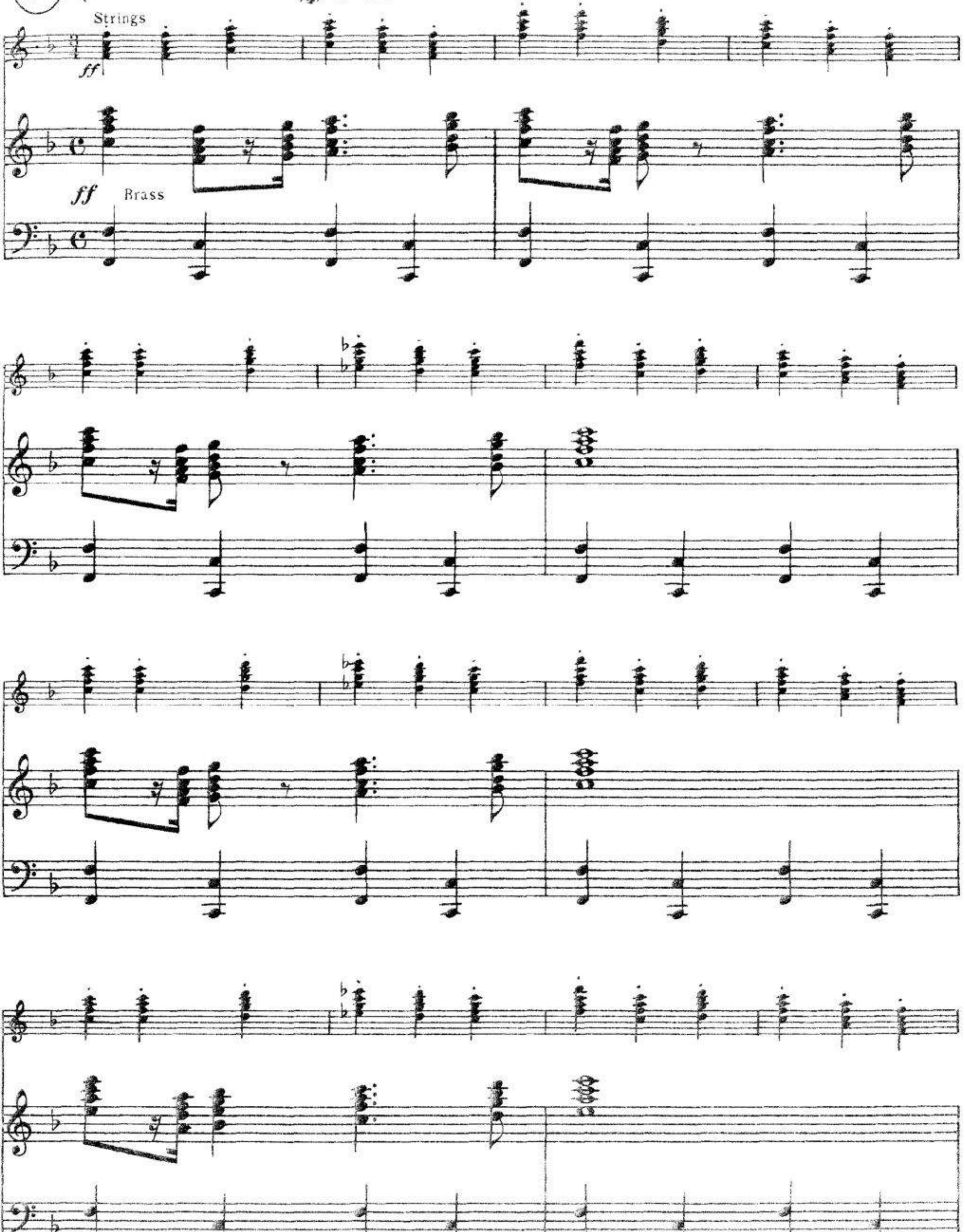

Horn
dim.
dim.

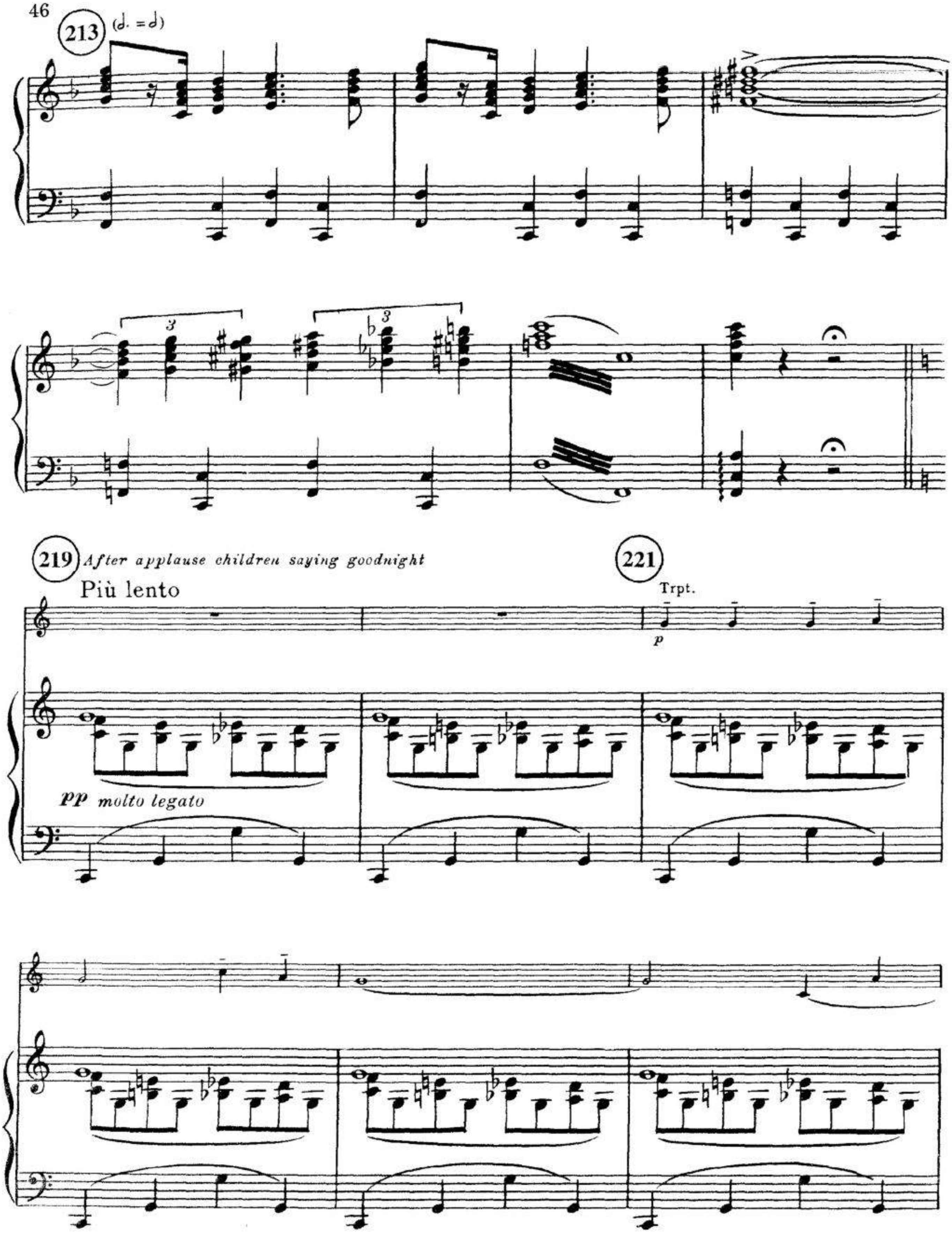
Children form grapevine

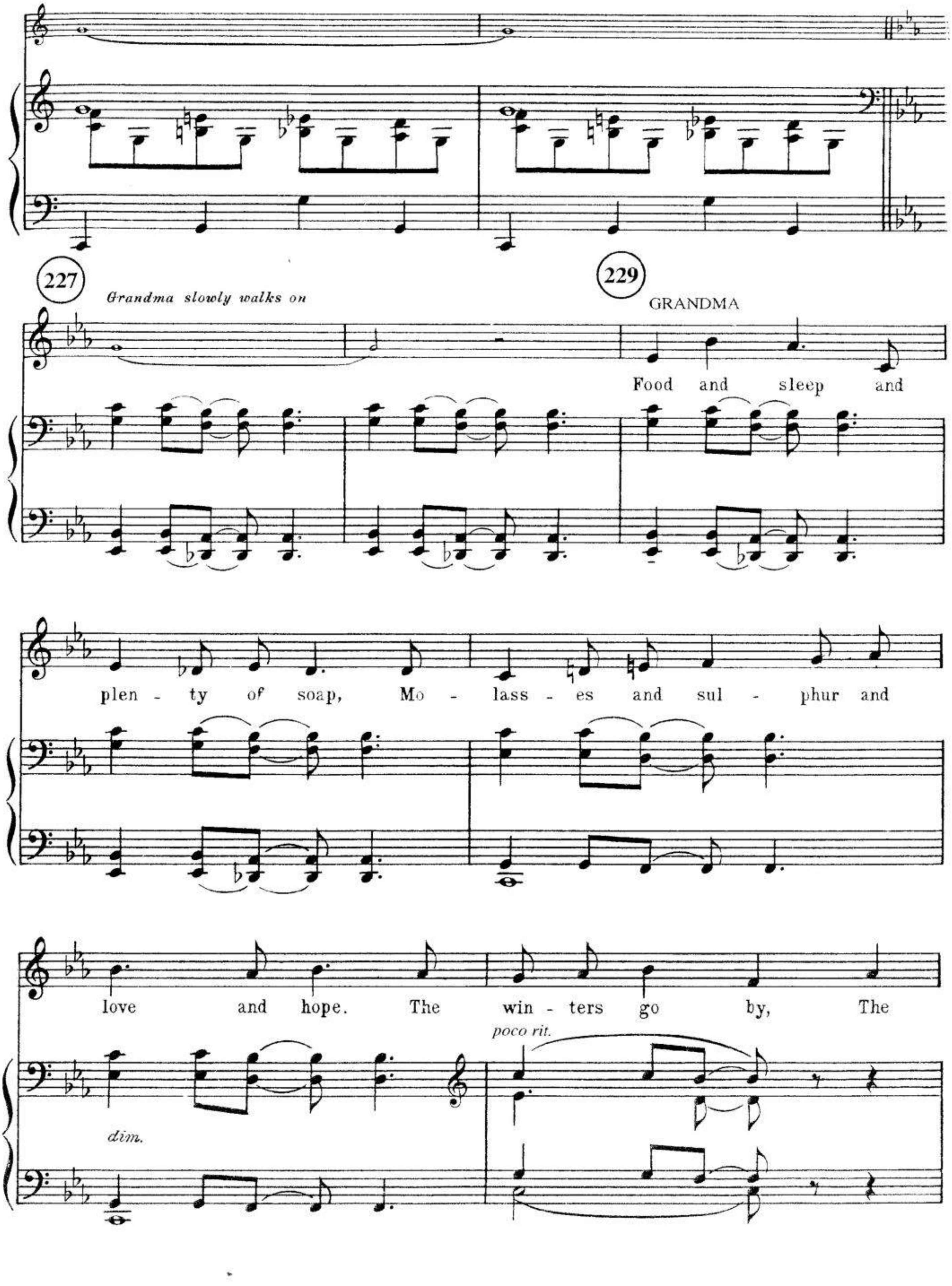
(189) Più allegro come prima (in 1)

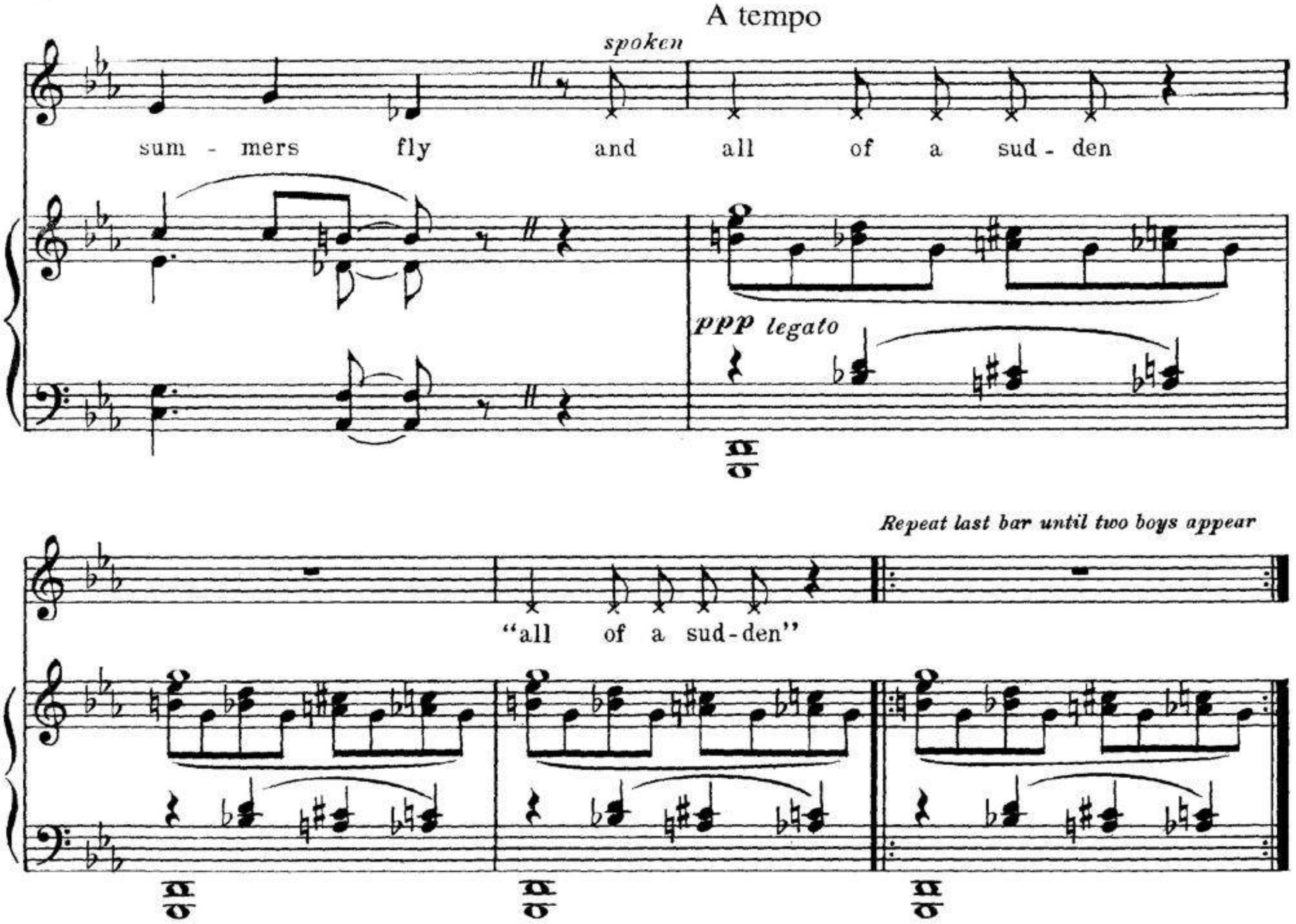


⑲⑺ (*The dancers work on the 3/4*) (𝅗𝅥 = 𝅗𝅥.)


Strings
ff
ff
Brass


213
(𝅗𝅥. = 𝅗𝅥)
3
3
219
After applause children saying goodnight
Più lento
221
Trpt.
p
pp molto legato


227
Grandma slowly walks on
229
GRANDMA
Food and sleep and plen - ty of soap, Mo - lass - es and sul - phur and love and hope. The win - ters go by, The
dim.
poco rit.

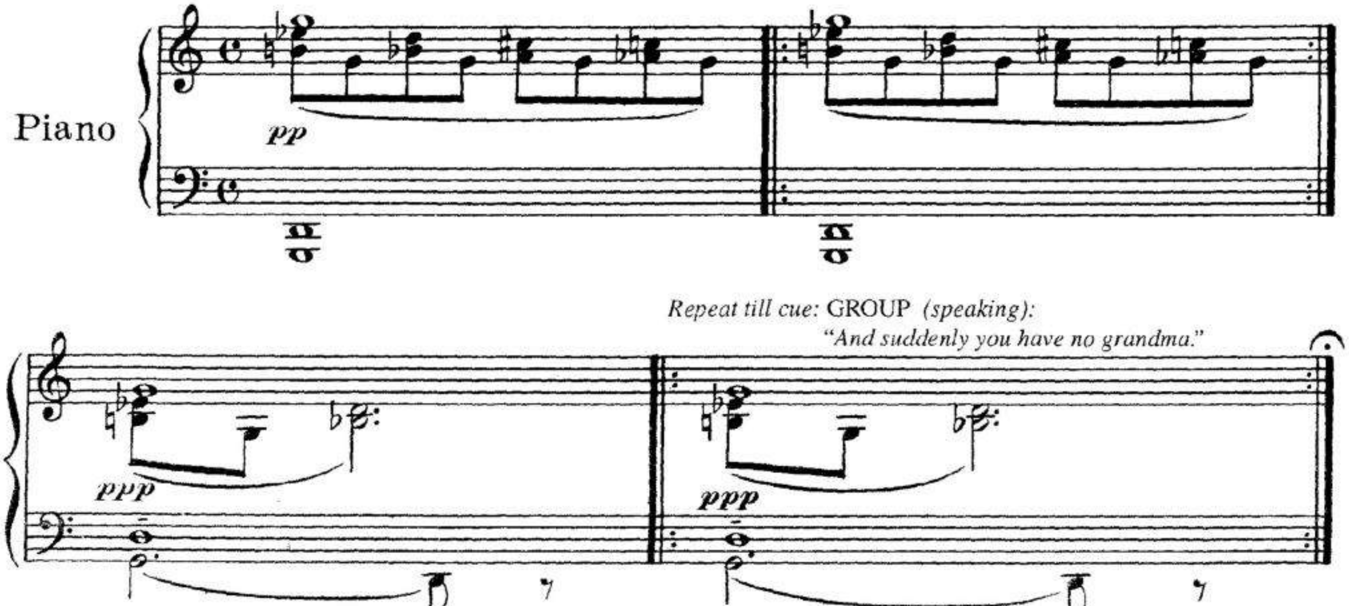

A tempo
spoken
sum - mers fly and all of a sud - den
ppp legato
"all of a sud-den"
Repeat last bar until two boys appear

Grandmother's Death

No. 5a

Cue: SECOND BOY*: "Oh, yeh. Gee!" (exit)*
Mr. and Mrs. Taylor appear.

Repeat till cue: TAYLOR*: "She was a good old lady."*

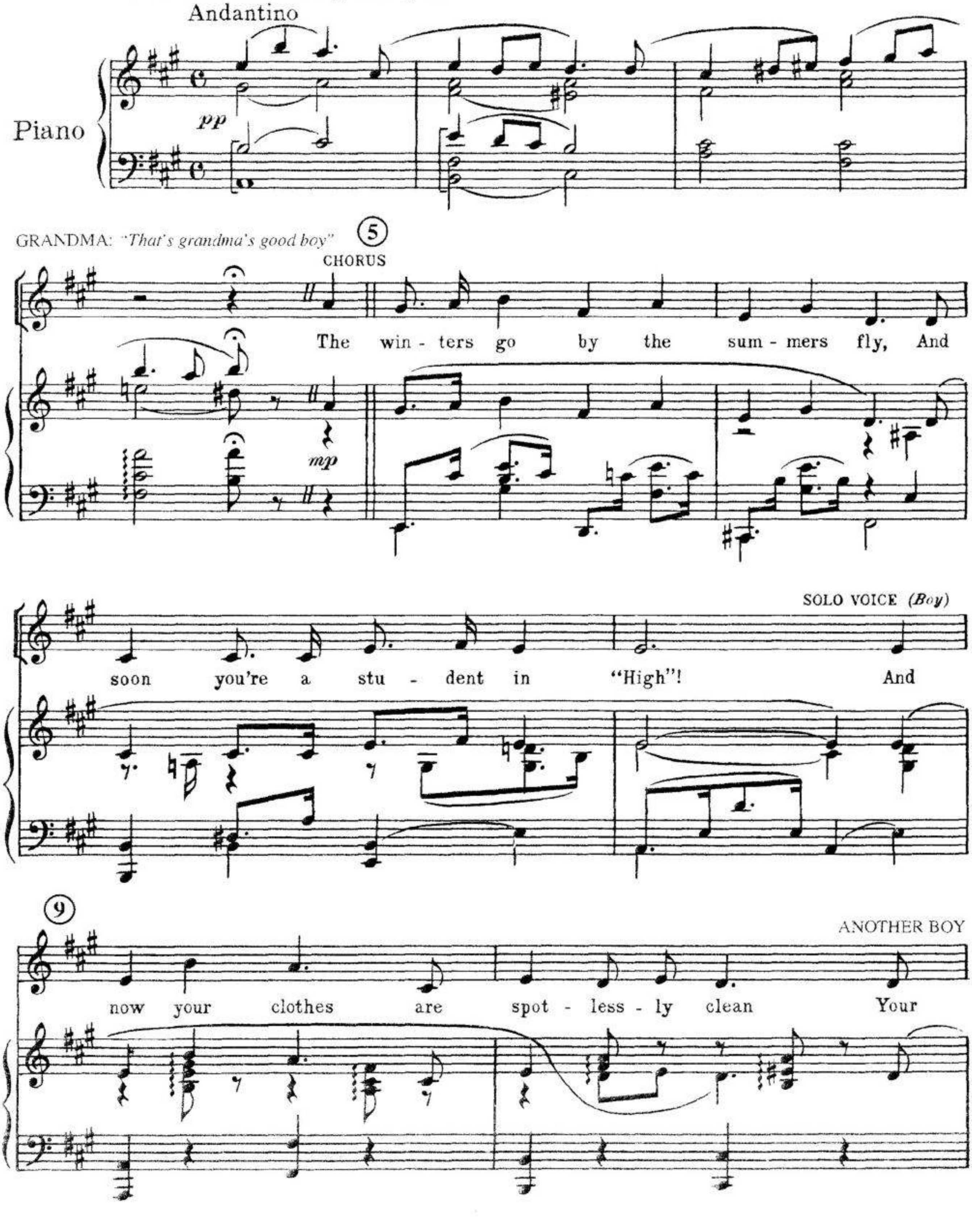

Piano
pp
ppp
ppp

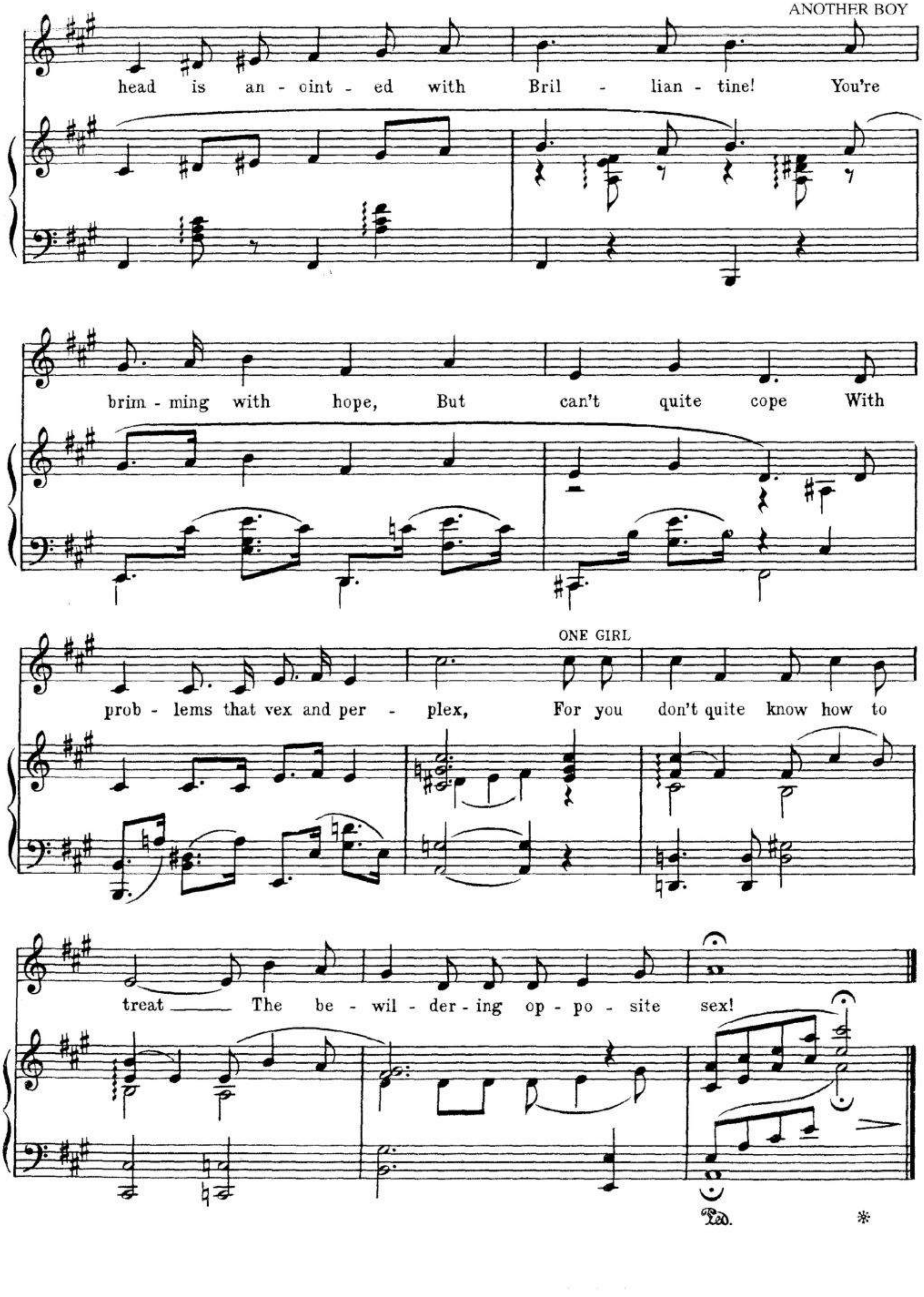
Repeat till cue: GROUP *(speaking):*
"And suddenly you have no grandma."

No. 6

Winters Go By

Cue: CHORUS: *"Get back to grandma, quick!"*

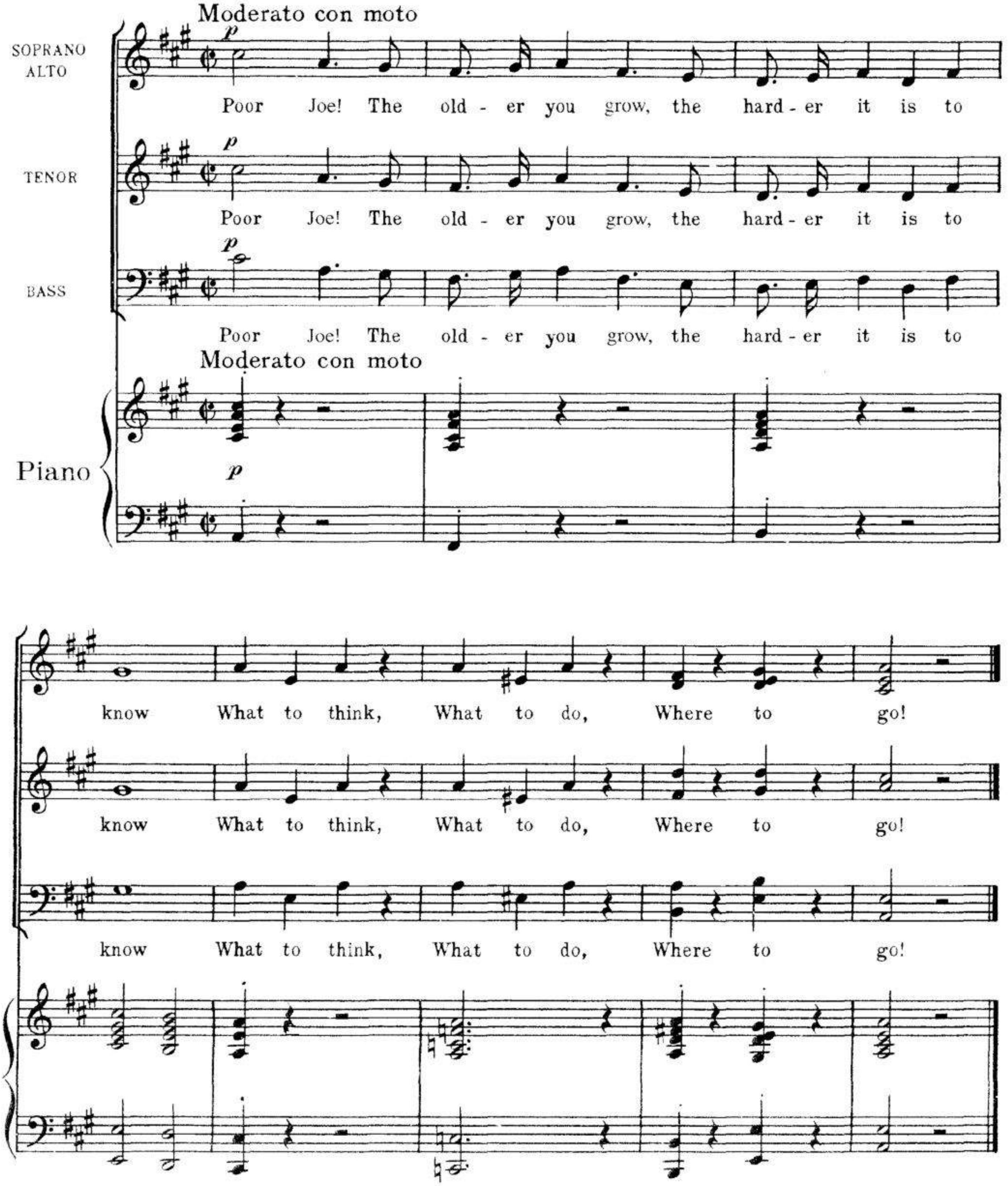

Andantino
Piano
pp
GRANDMA: "That's grandma's good boy"
5
CHORUS
mp
The win - ters go by the sum - mers fly, And
soon you're a stu - dent in "High"!
SOLO VOICE (Boy)
And
9
now your clothes are spot - less - ly clean
ANOTHER BOY
Your


ANOTHER BOY
head is an - oint - ed with Bril - lian - tine! You're
brim - ming with hope, But can't quite cope With
ONE GIRL
prob - lems that vex and per - plex, For you don't quite know how to
treat —— The be - wil - der - ing op - po - site sex!
Ped.
*

Poor Joe

No. 7

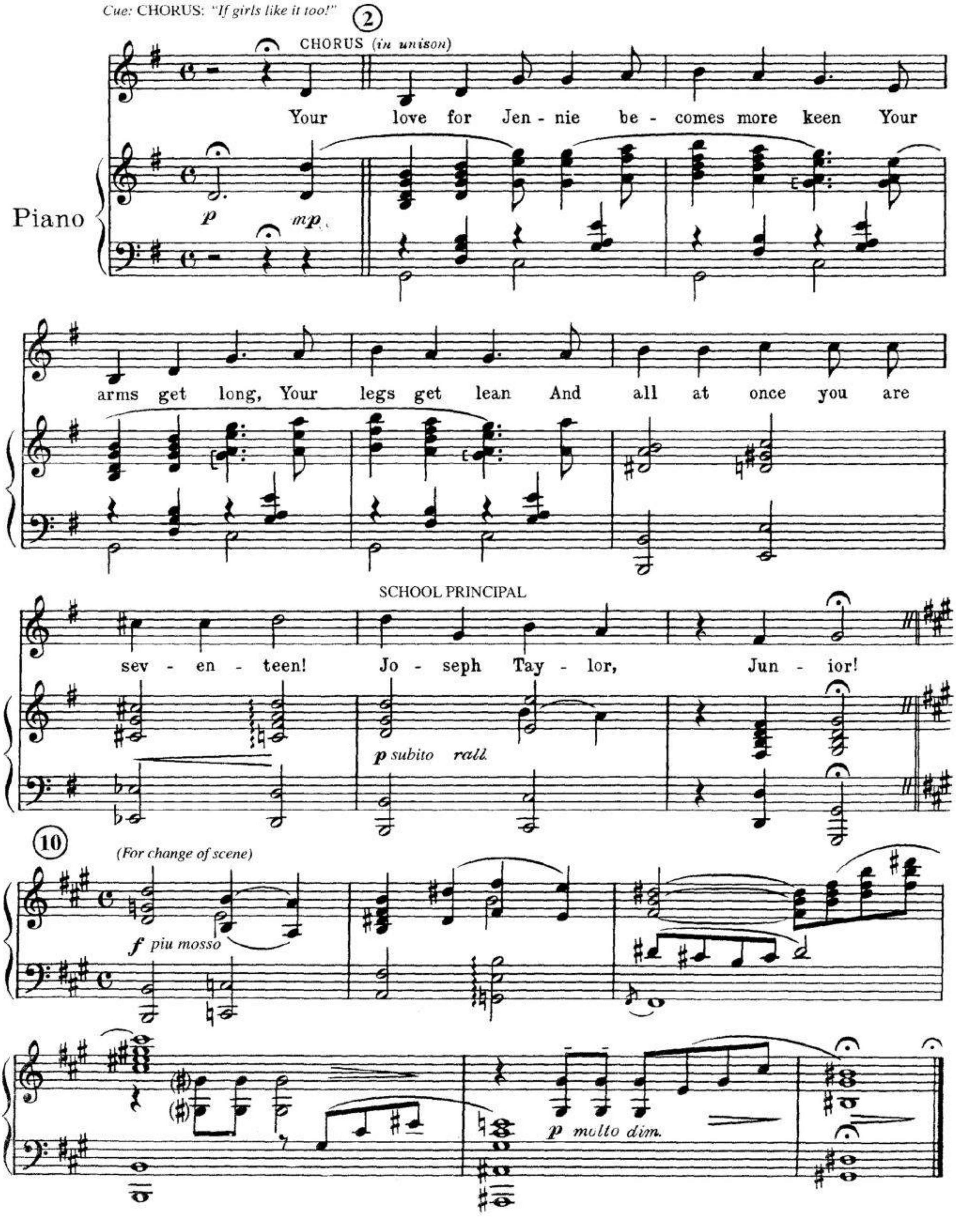
Cue: JENNIE: *"G'night."*


Moderato con moto
SOPRANO
ALTO
TENOR
BASS
Piano
p
Poor Joe! The old - er you grow, the hard - er it is to know What to think, What to do, Where to go!
Poor Joe! The old - er you grow, the hard - er it is to know What to think, What to do, Where to go!
Poor Joe! The old - er you grow, the hard - er it is to know What to think, What to do, Where to go!

Diploma

No. 8

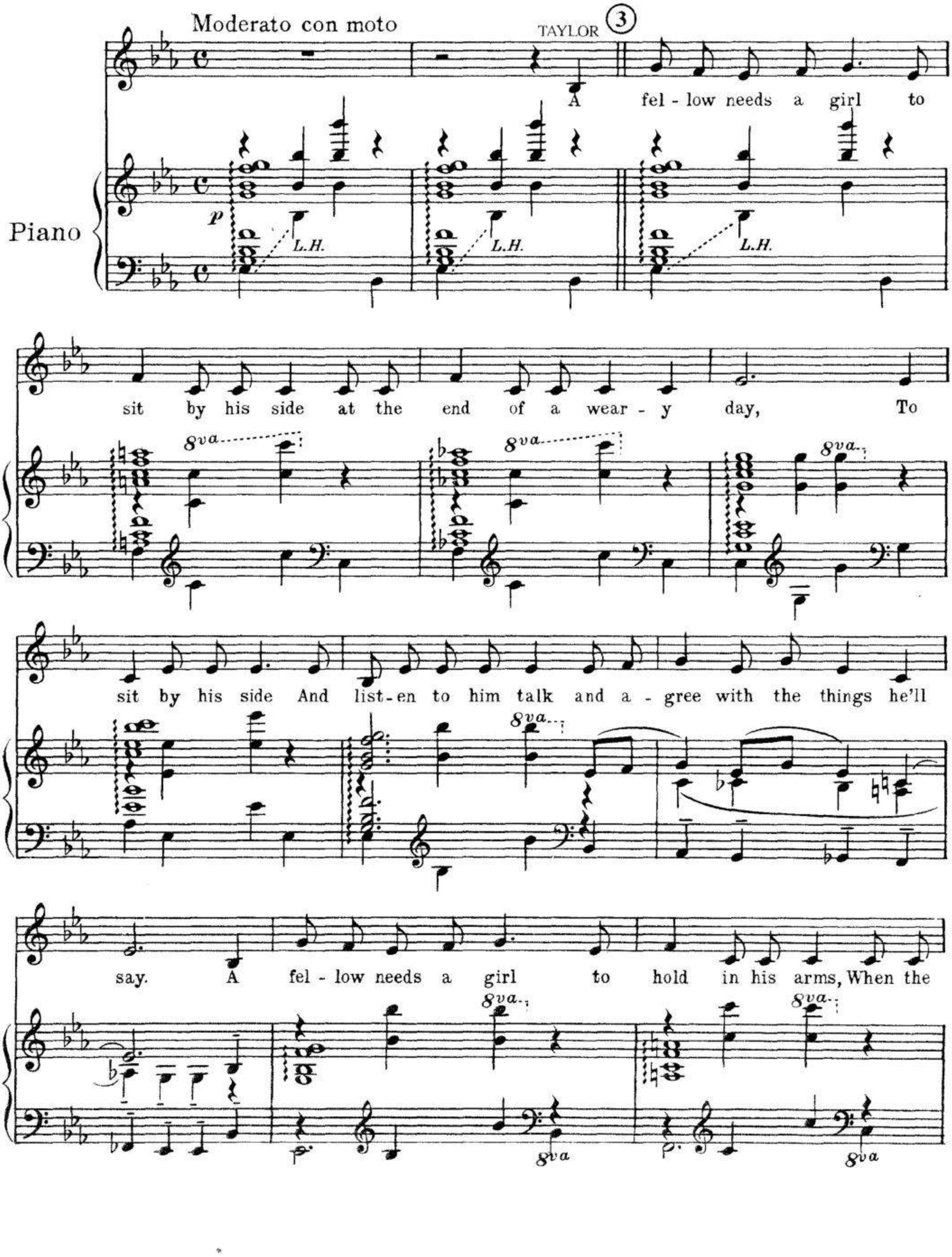
Cue: CHORUS: "If girls like it too!"

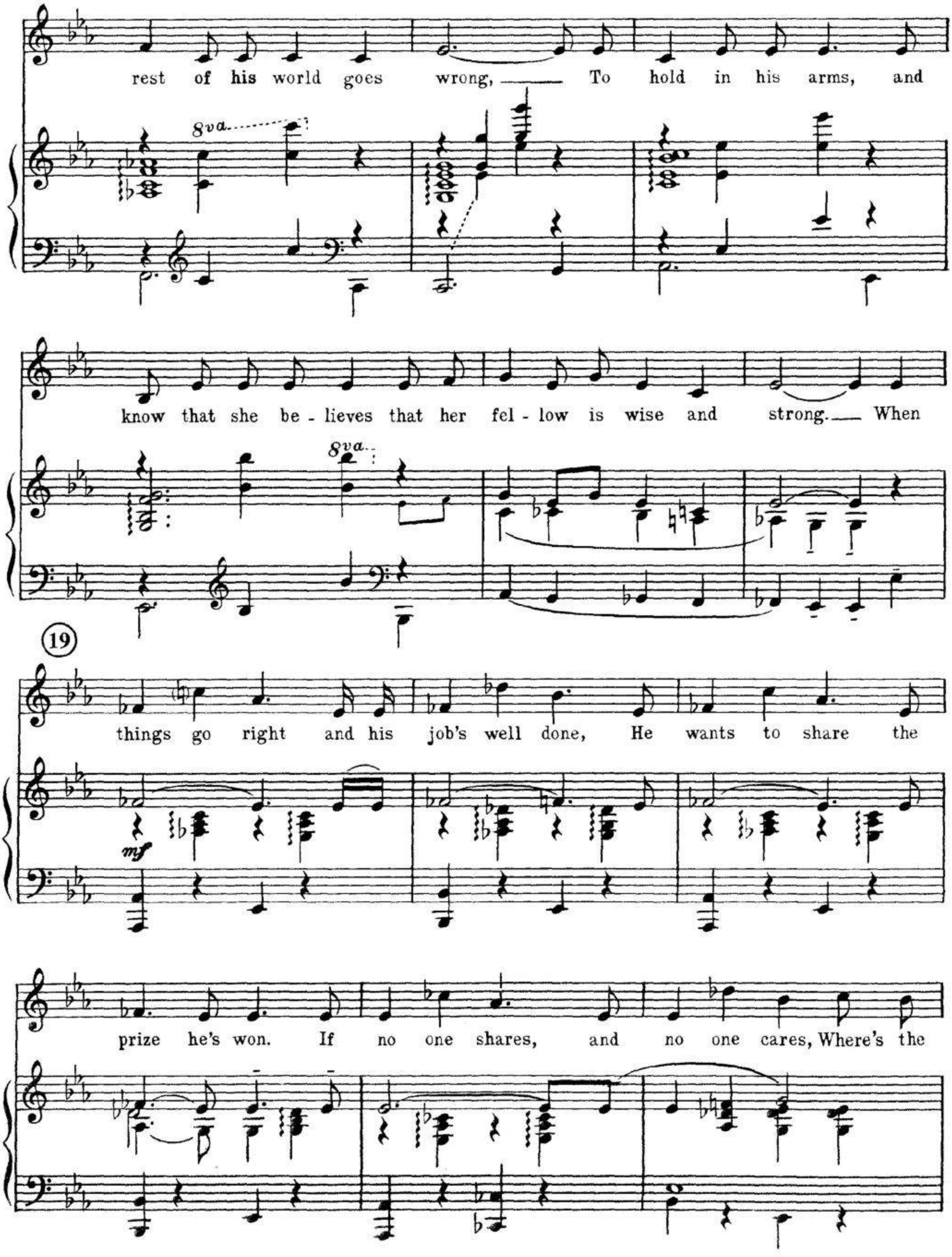

2
CHORUS (in unison)
Your love for Jen - nie be - comes more keen Your
arms get long, Your legs get lean And all at once you are
sev - en - teen!
SCHOOL PRINCIPAL
Jo - seph Tay - lor, Jun - ior!
Piano
p
mp
p subito
rall.
10
(For change of scene)
f piu mosso
p molto dim.

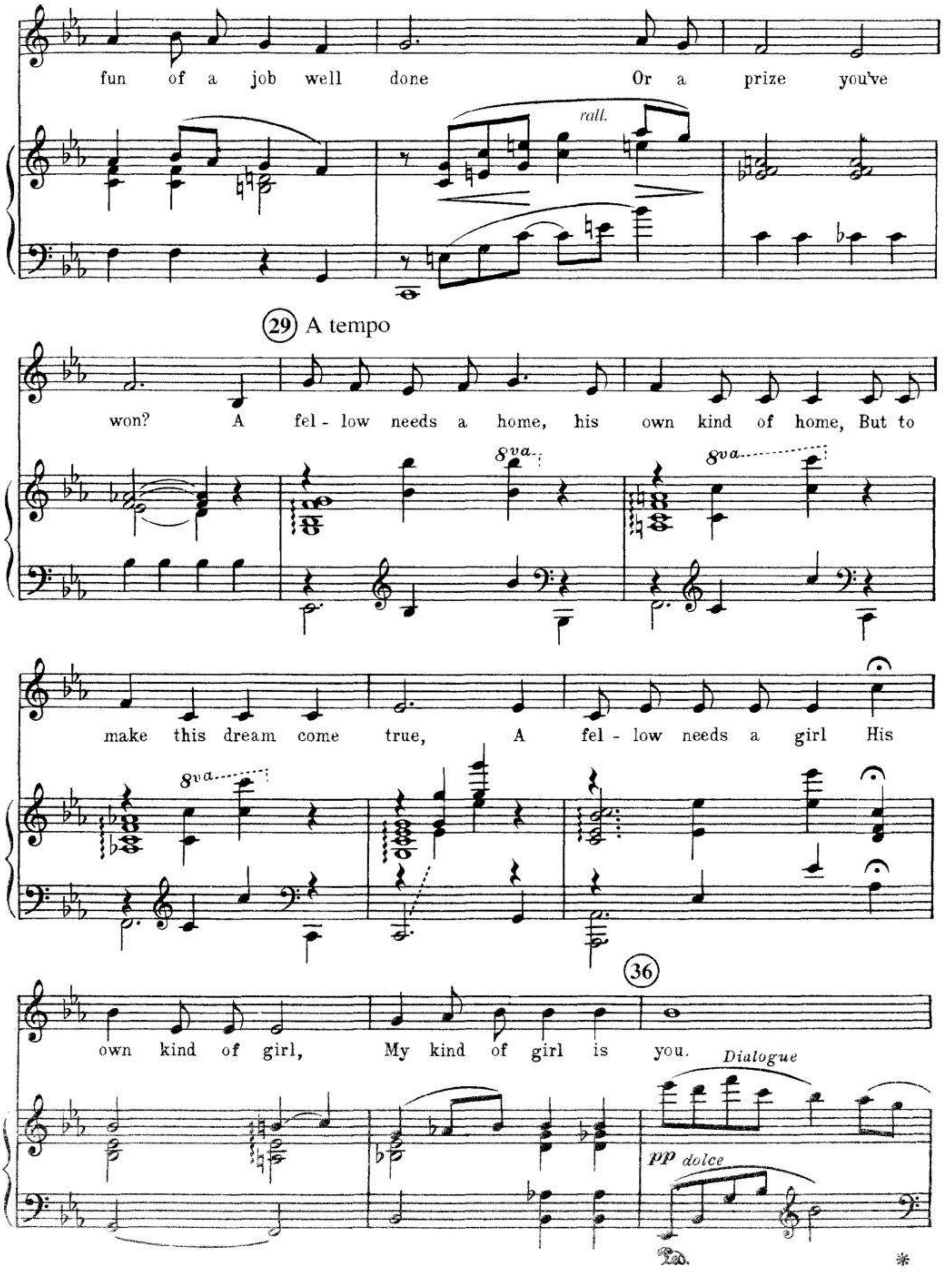
A Fellow Needs A Girl

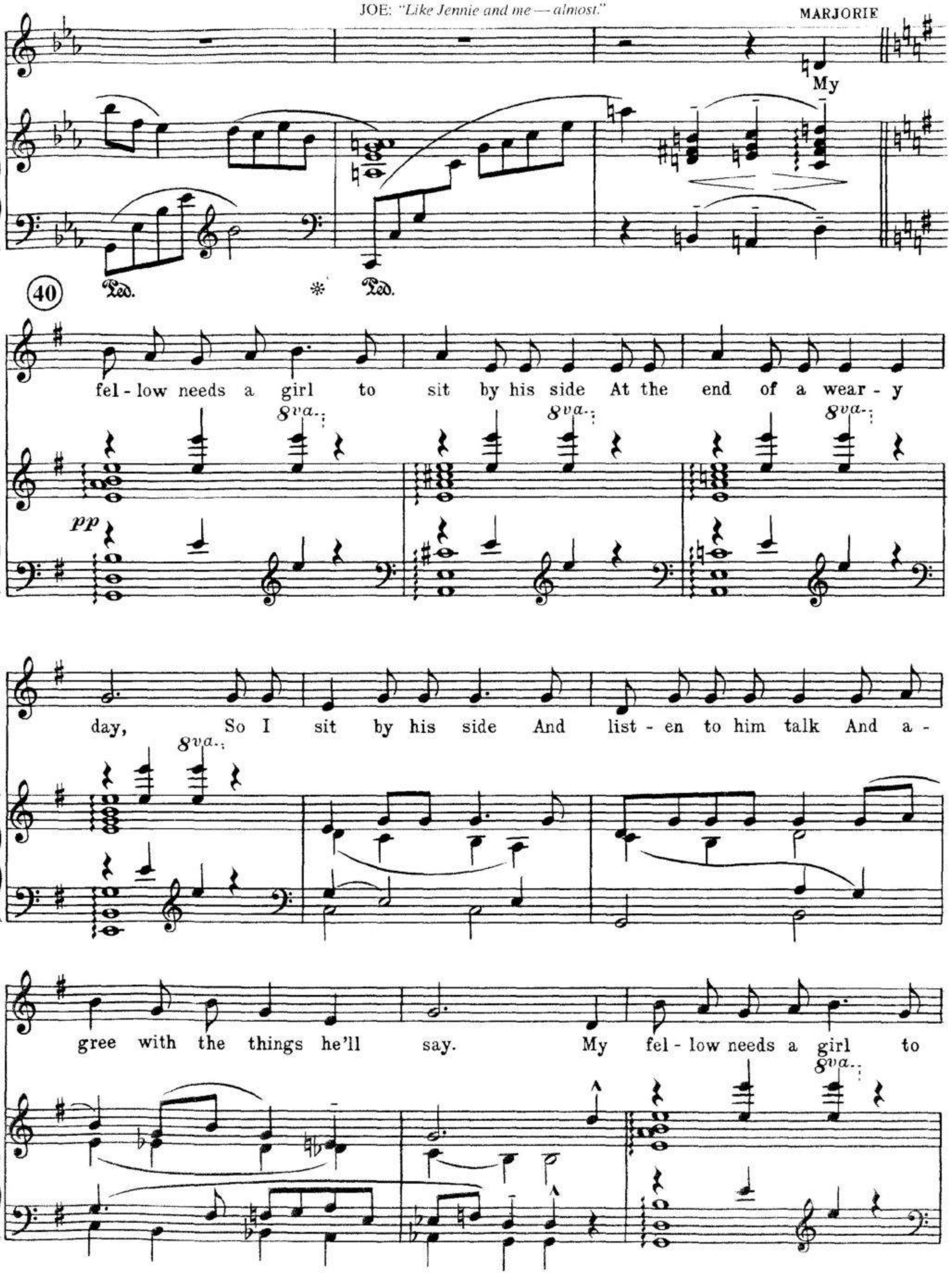
No. 9

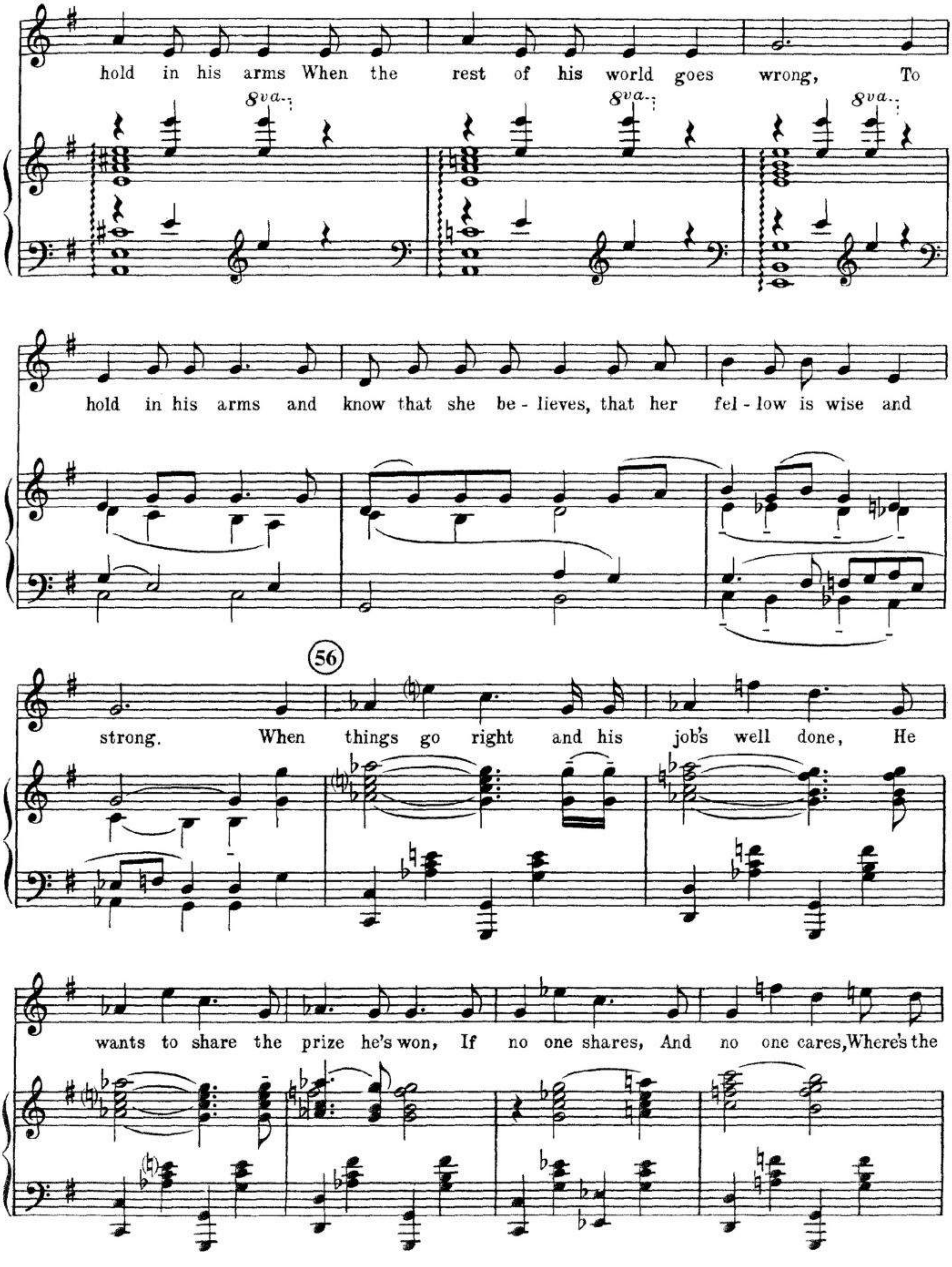
Cue: TAYLOR: *"Well, doesn't it?"* MARJORIE: *"Fool!"*

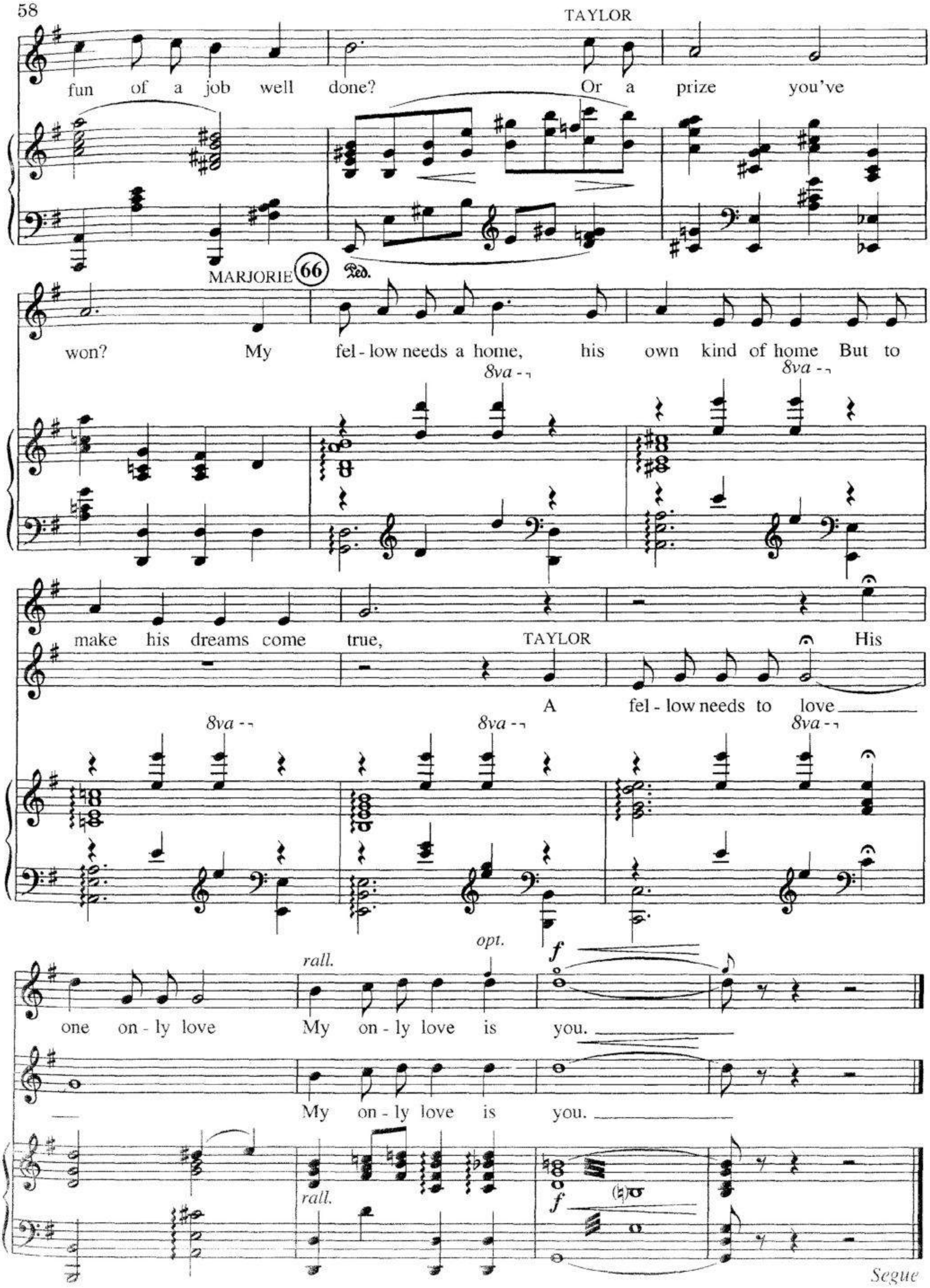

Moderato con moto
TAYLOR
3
Piano
p
L.H.
8va
A fel - low needs a girl to sit by his side at the end of a wear - y day, To sit by his side And list - en to him talk and a - gree with the things he'll say. A fel - low needs a girl to hold in his arms, When the


rest of his world goes wrong, To hold in his arms, and
8va
know that she be - lieves that her fel - low is wise and strong. When
8va
19
things go right and his job's well done, He wants to share the
mf
prize he's won. If no one shares, and no one cares, Where's the


fun of a job well done Or a prize you've
rall.
29 A tempo
won? A fel - low needs a home, his own kind of home, But to
8va
make this dream come true, A fel - low needs a girl His
8va
own kind of girl, My kind of girl is you.
36
Dialogue
pp dolce
𝄆 *


JOE: "Like Jennie and me — almost."
MARJORIE
My
Ped.
*
Ped.
40
fel - low needs a girl to sit by his side At the end of a wear - y
8va
pp
day, So I sit by his side And list - en to him talk And a -
gree with the things he'll say. My fel - low needs a girl to


hold in his arms When the rest of his world goes wrong, To
8va
hold in his arms and know that she be-lieves, that her fel-low is wise and
56
strong. When things go right and his job's well done, He
wants to share the prize he's won, If no one shares, And no one cares, Where's the

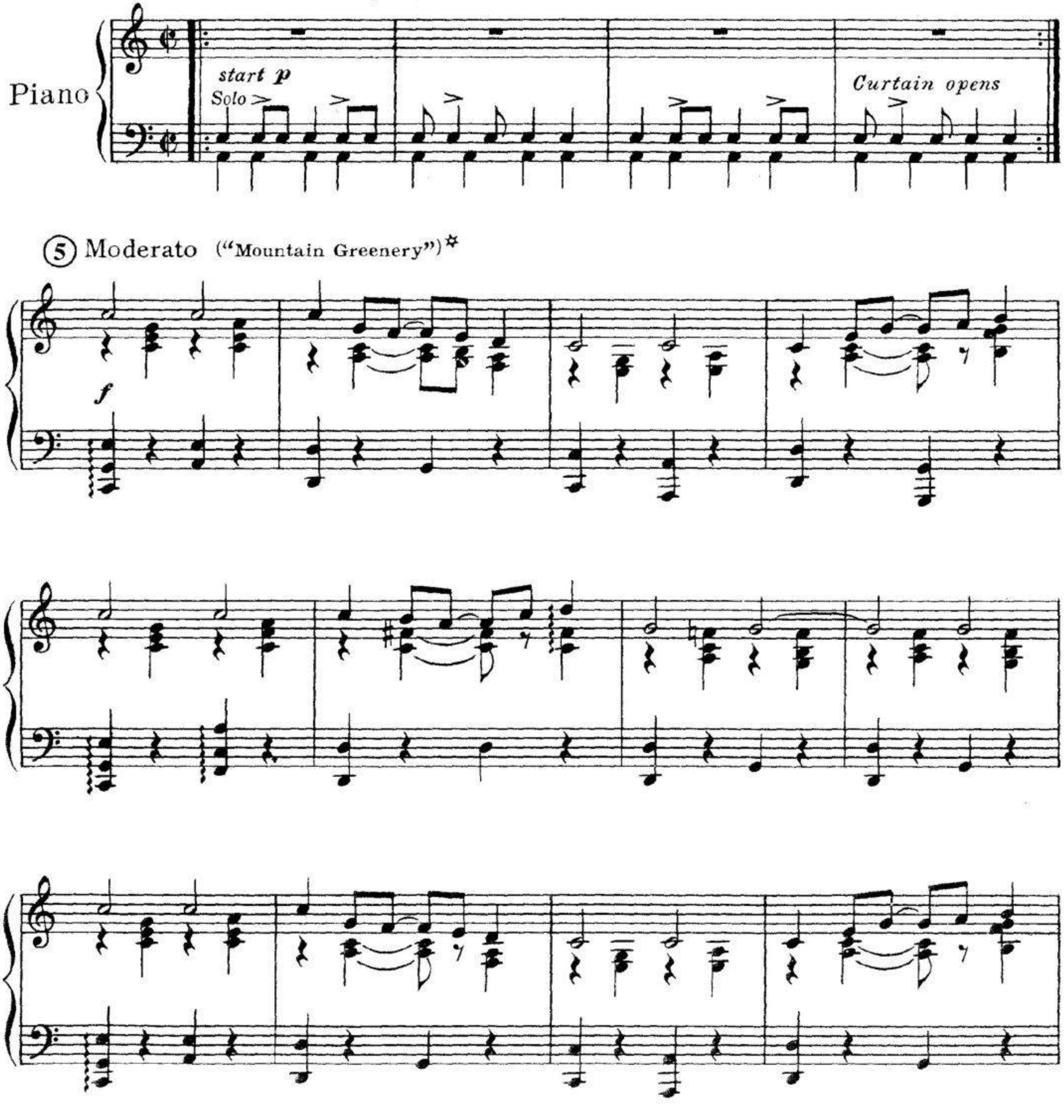

TAYLOR
fun of a job well done? Or a prize you've
MARJORIE
66
𝒫𝑒𝒹.
won? My fel-low needs a home, his own kind of home But to
8va
make his dreams come true,
TAYLOR
A fel-low needs to love
His
one on-ly love My on-ly love is you.
My on-ly love is you.
opt.
f
rall.
Segue

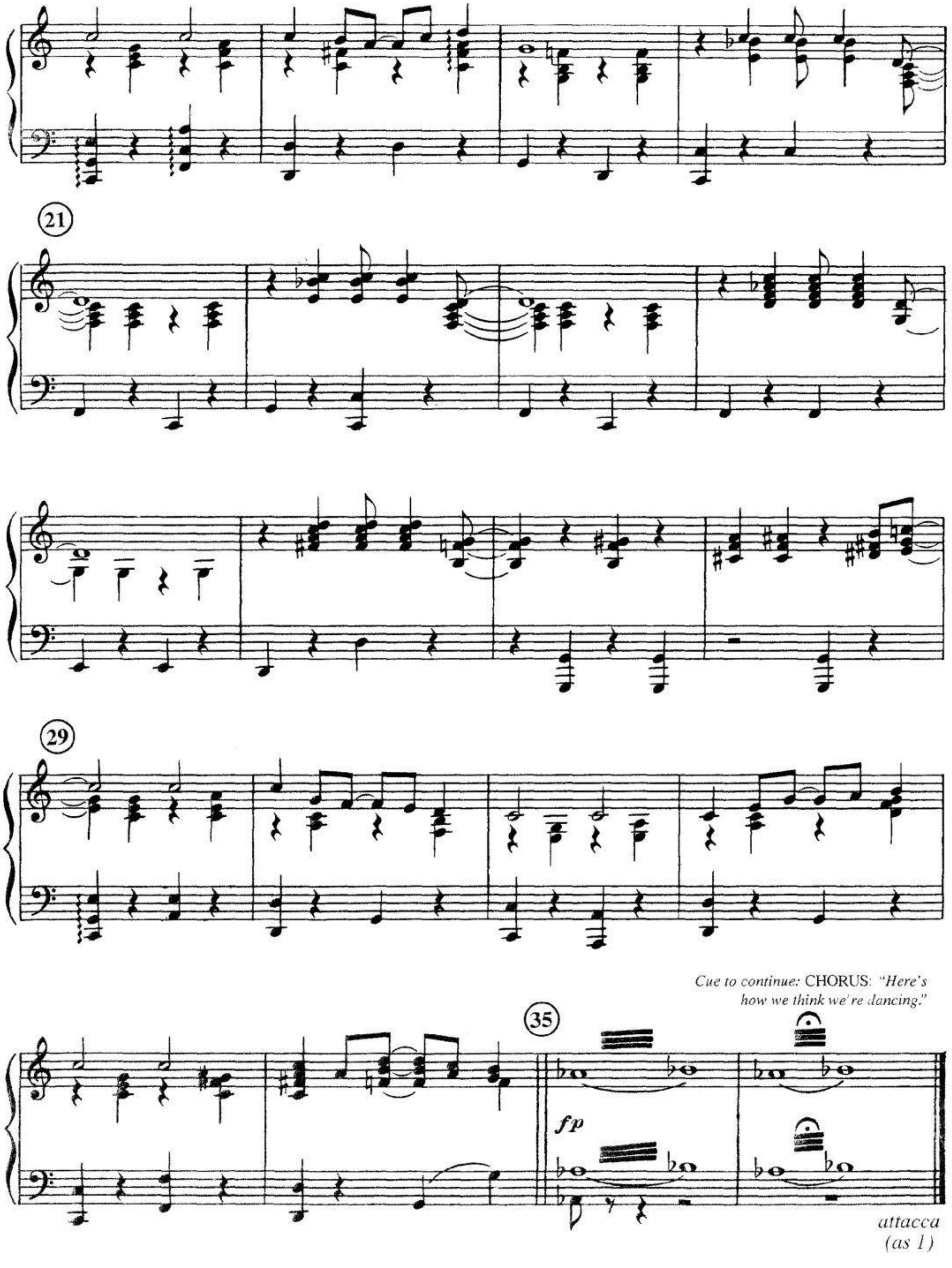
No. 10

Freshmen Get Together

(Drum solo until cue)

Joe's voice: Dear Mother and Dad, tonight I am going to the Freshman "Get together dance" in the State College Gym.


Piano
start *p*
Solo
Curtain opens
⑤ Moderato ("Mountain Greenery")☆
f


21
29
35
fp
attacca
(as 1)

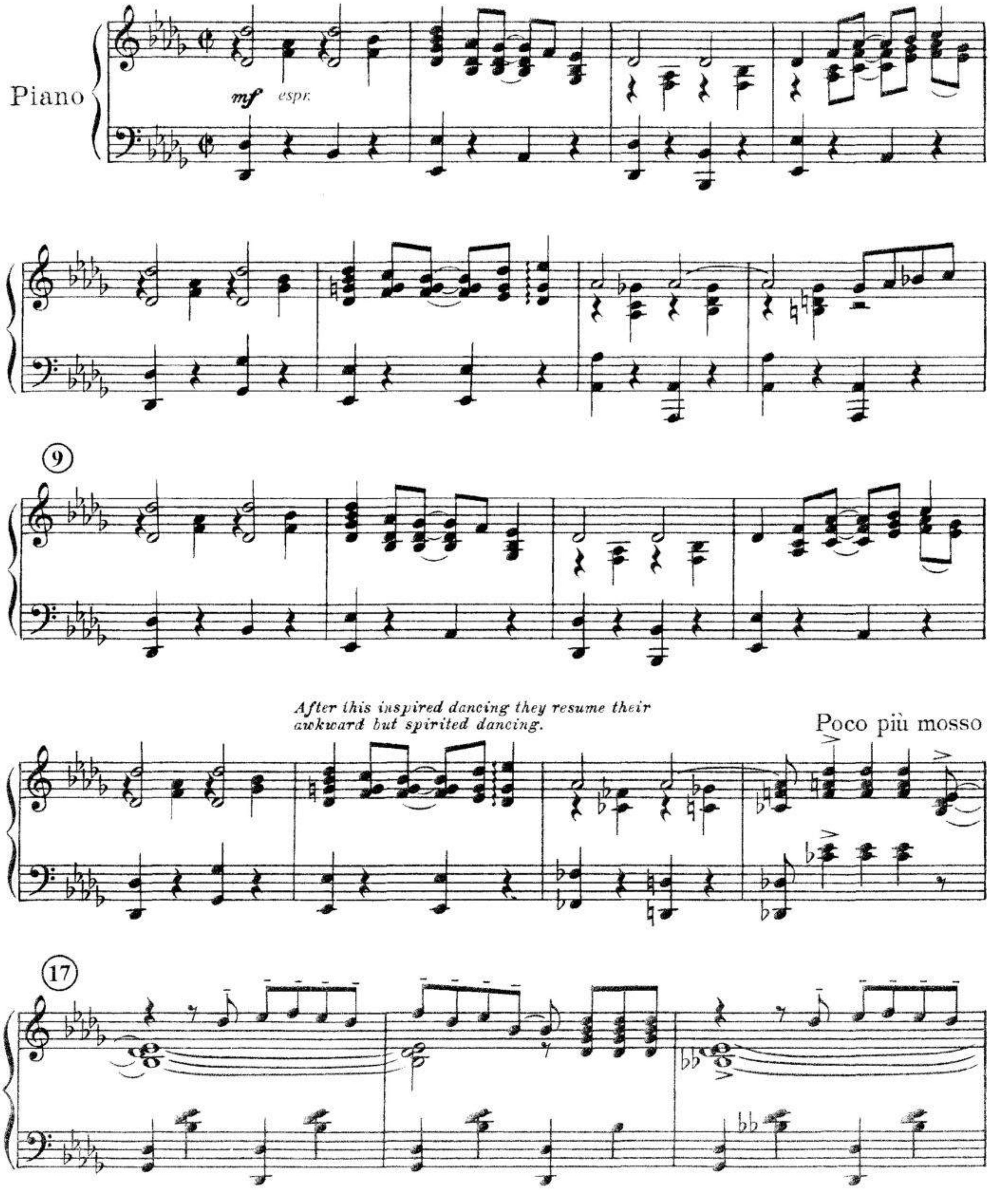
Cue to continue: CHORUS: *"Here's how we think we're dancing."*

No. 11

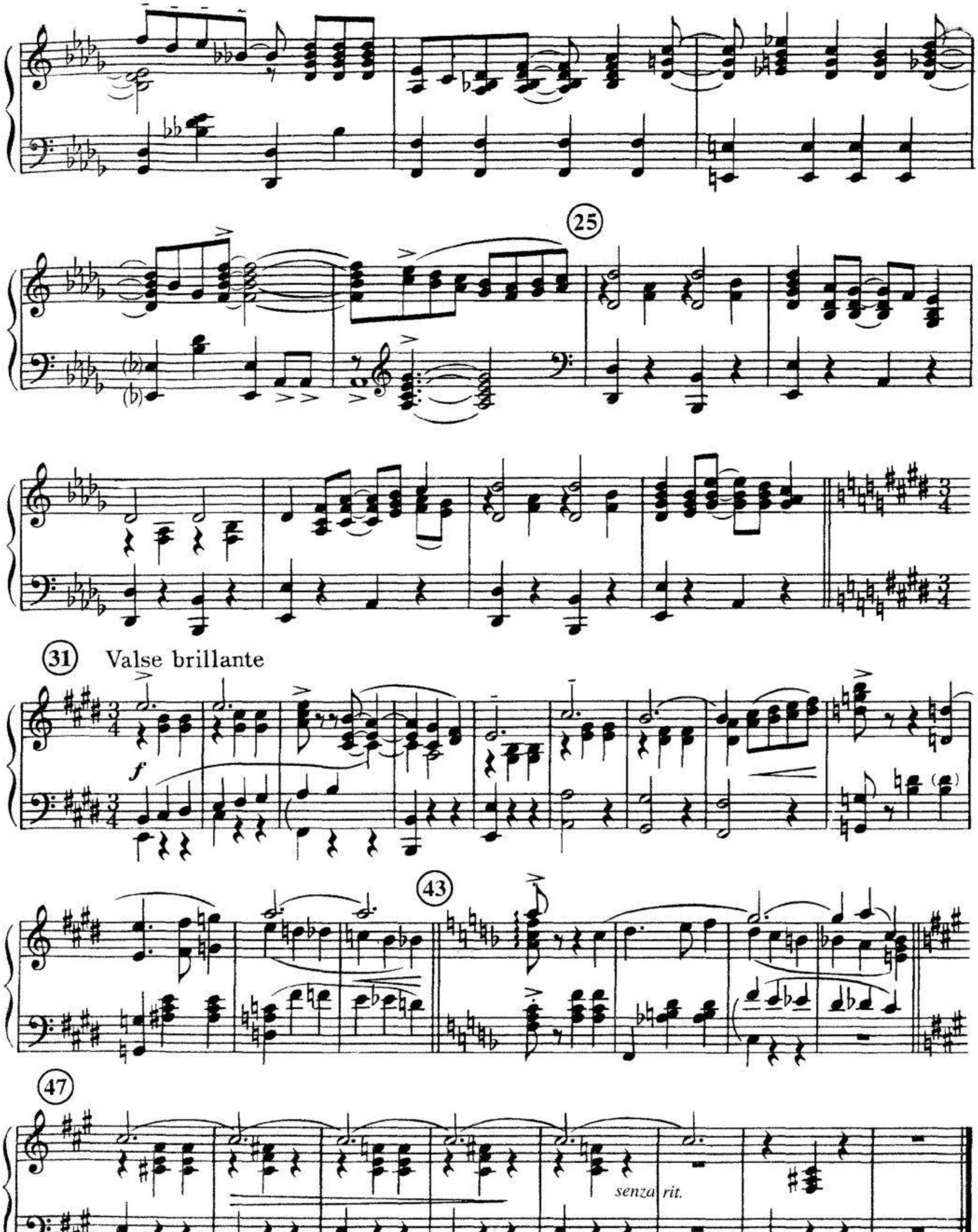
Dream Sequence

(The dancers float and whirl and fly as they imagine they feel.)

Broadly, quasi grandioso


Piano
mf espr.
9
Poco più mosso
17

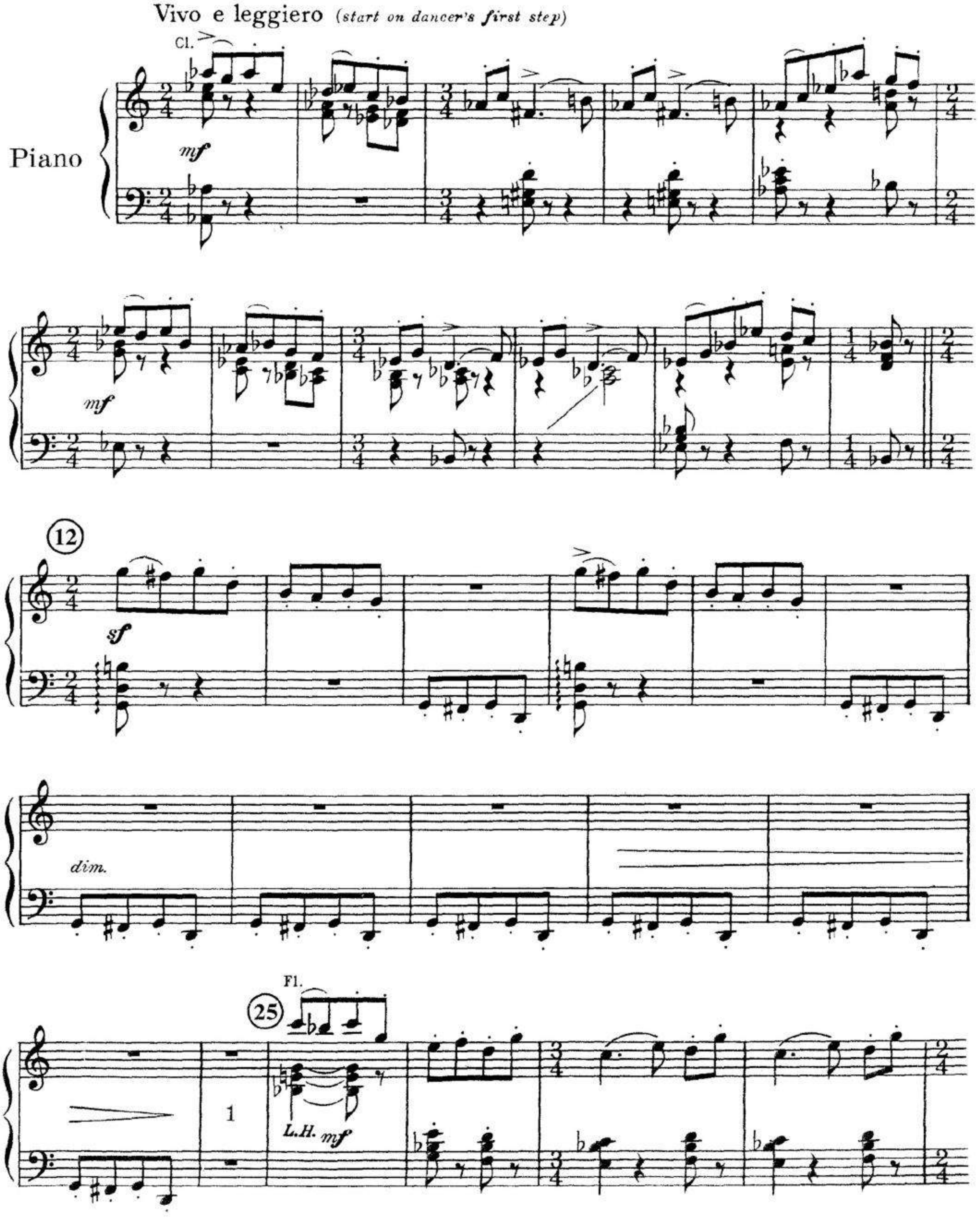
After this inspired dancing they resume their awkward but spirited dancing.

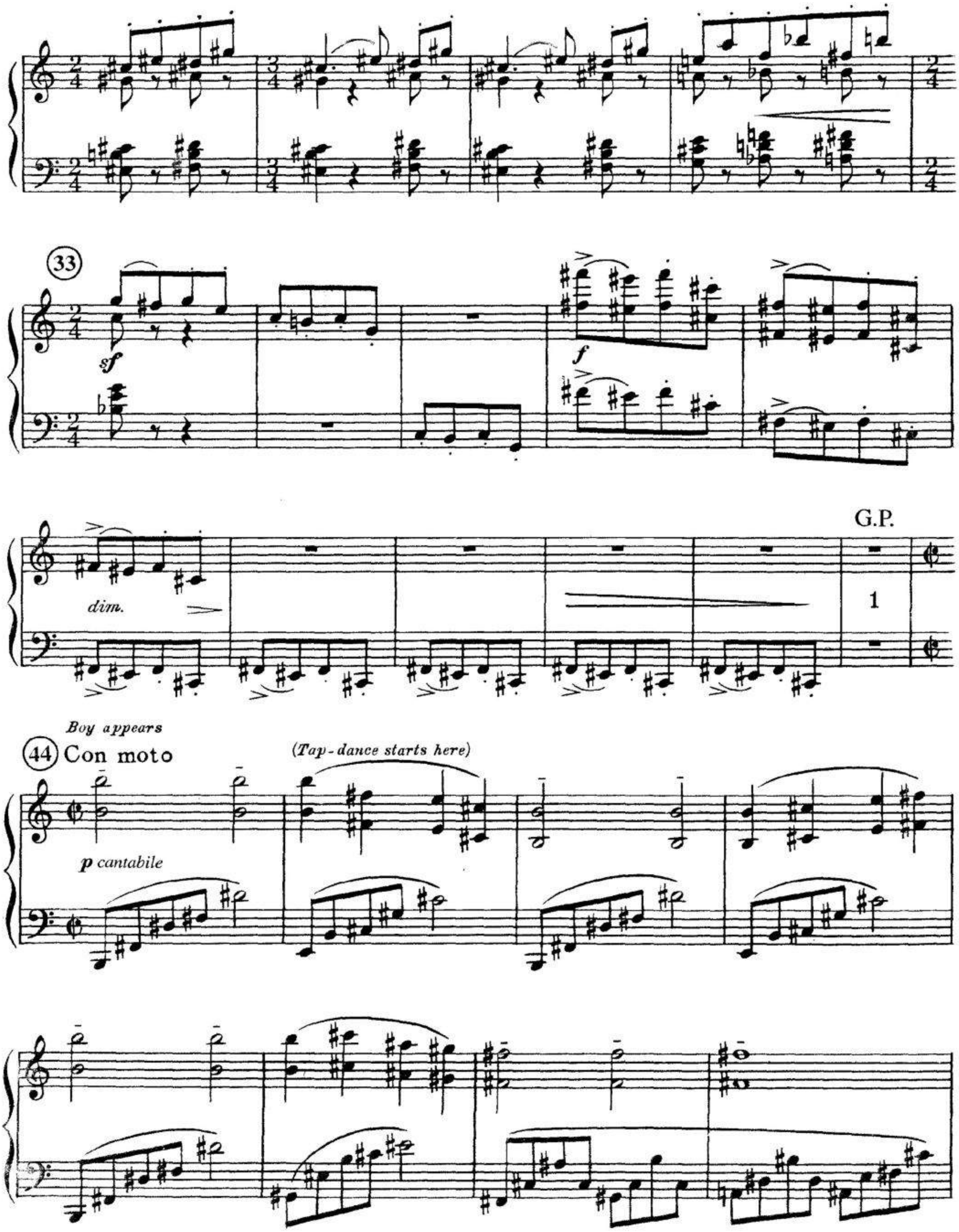

(25)
(31)
Valse brillante
f
(43)
(47)
senza rit.

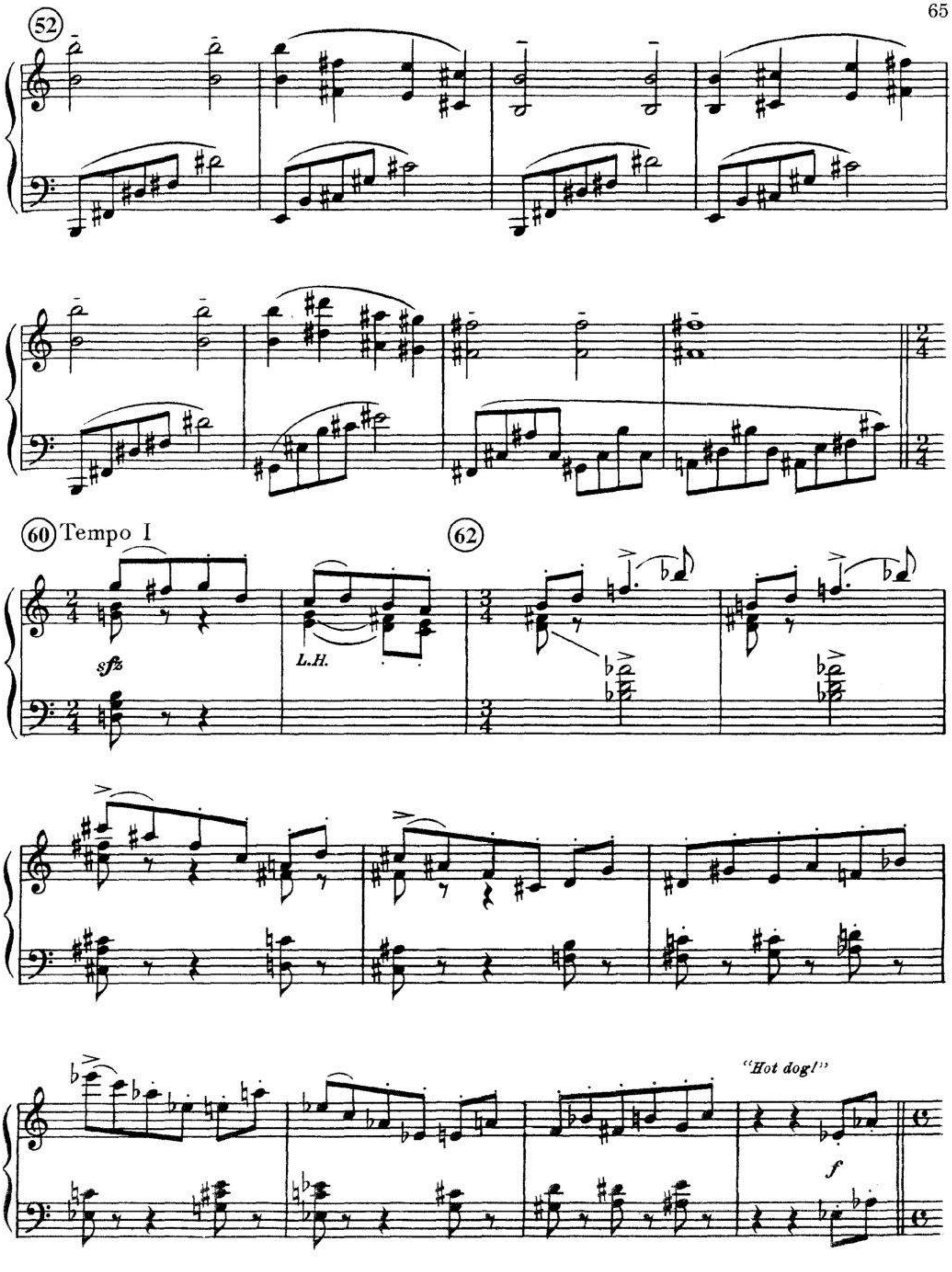
attacca
(as 1)

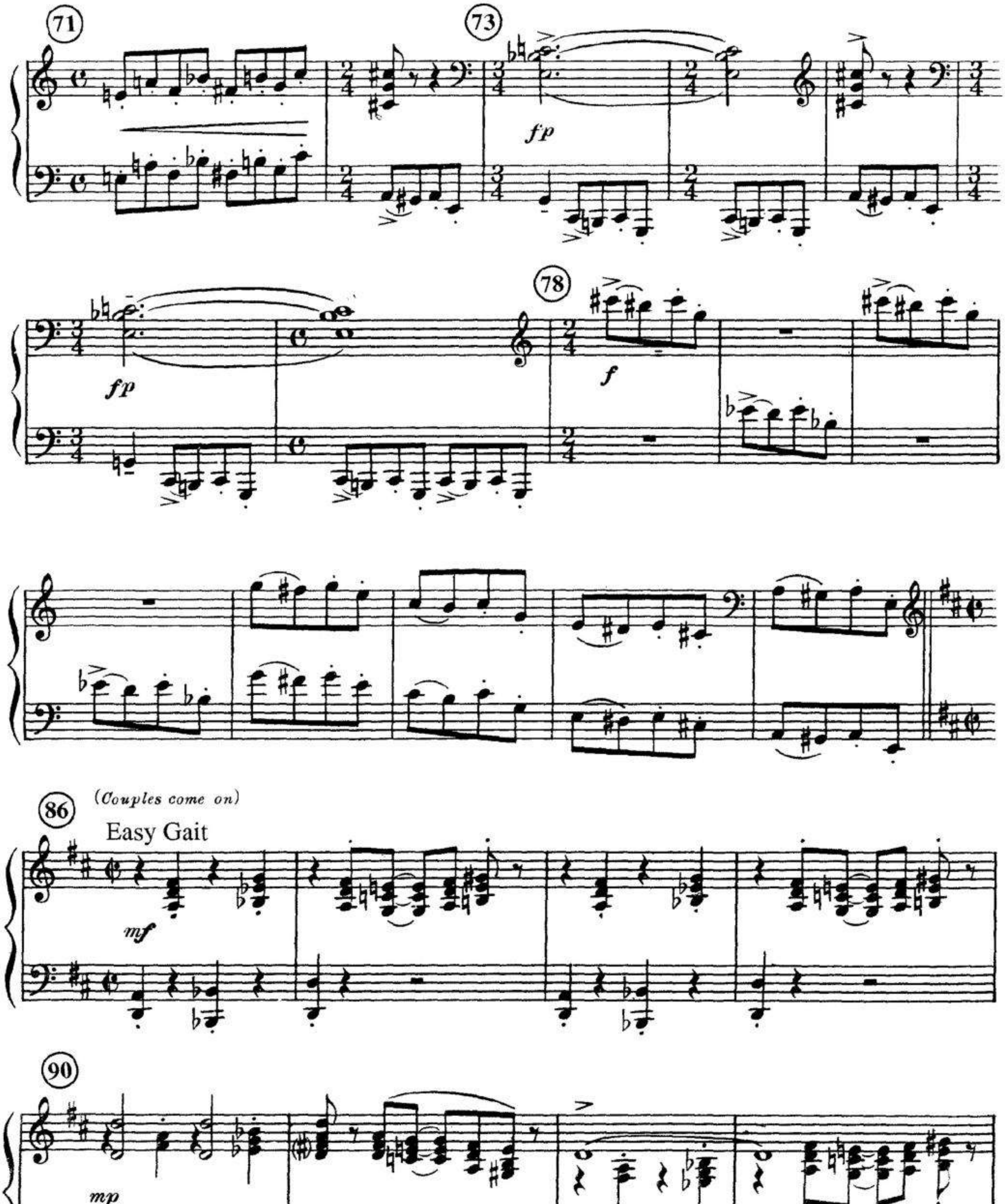
No. 12

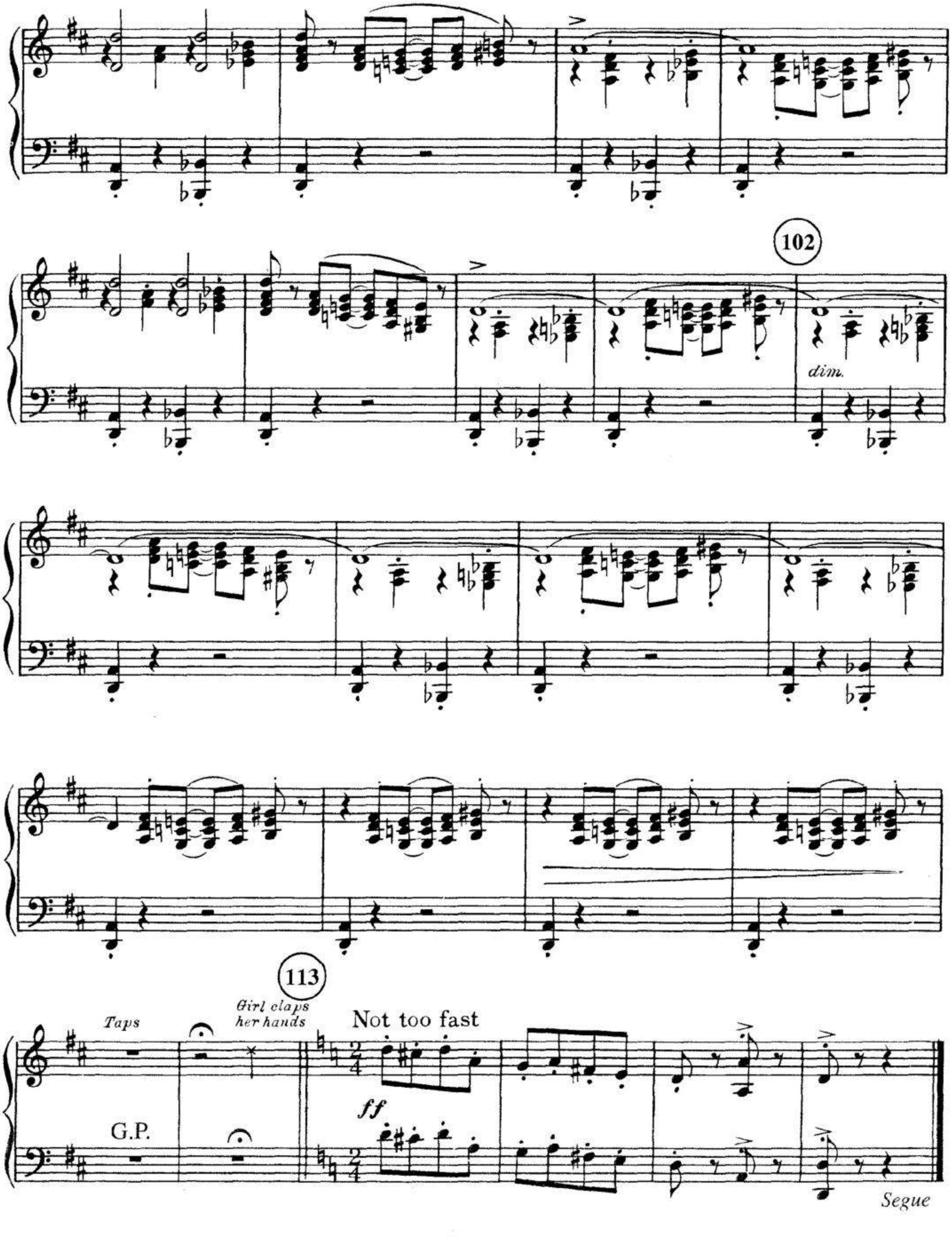
Annabelle Solo


Vivo e leggiero *(start on dancer's first step)*
Cl.
Piano
mf
mf
12
sf
dim.
25
Fl.
1
L.H. mf


33
sf
f
dim.
G.P.
1
Boy appears
44 Con moto
(Tap-dance starts here)
p cantabile

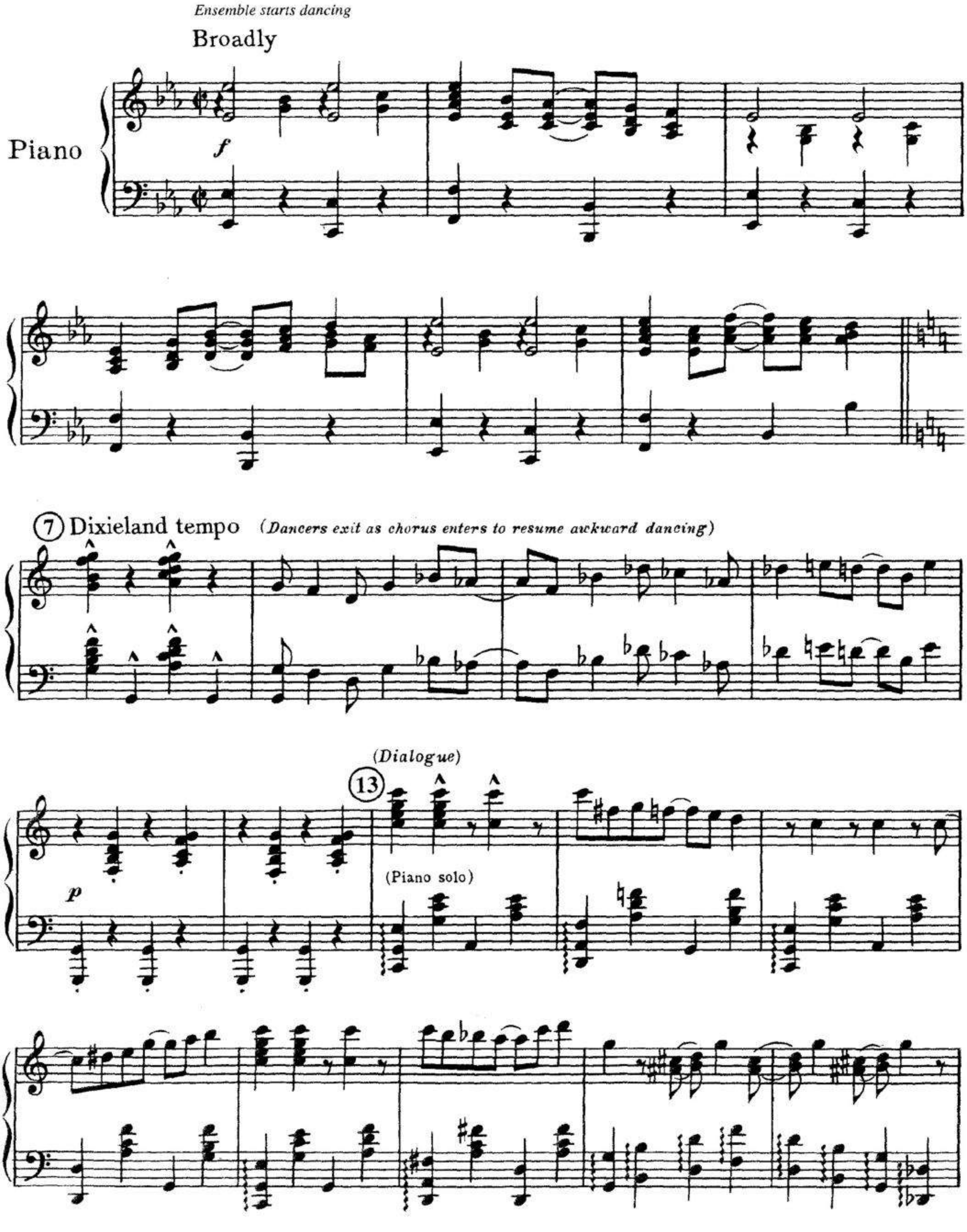

(52)
(60) Tempo I
sfz
L.H.
(62)
"Hot dog!"
f

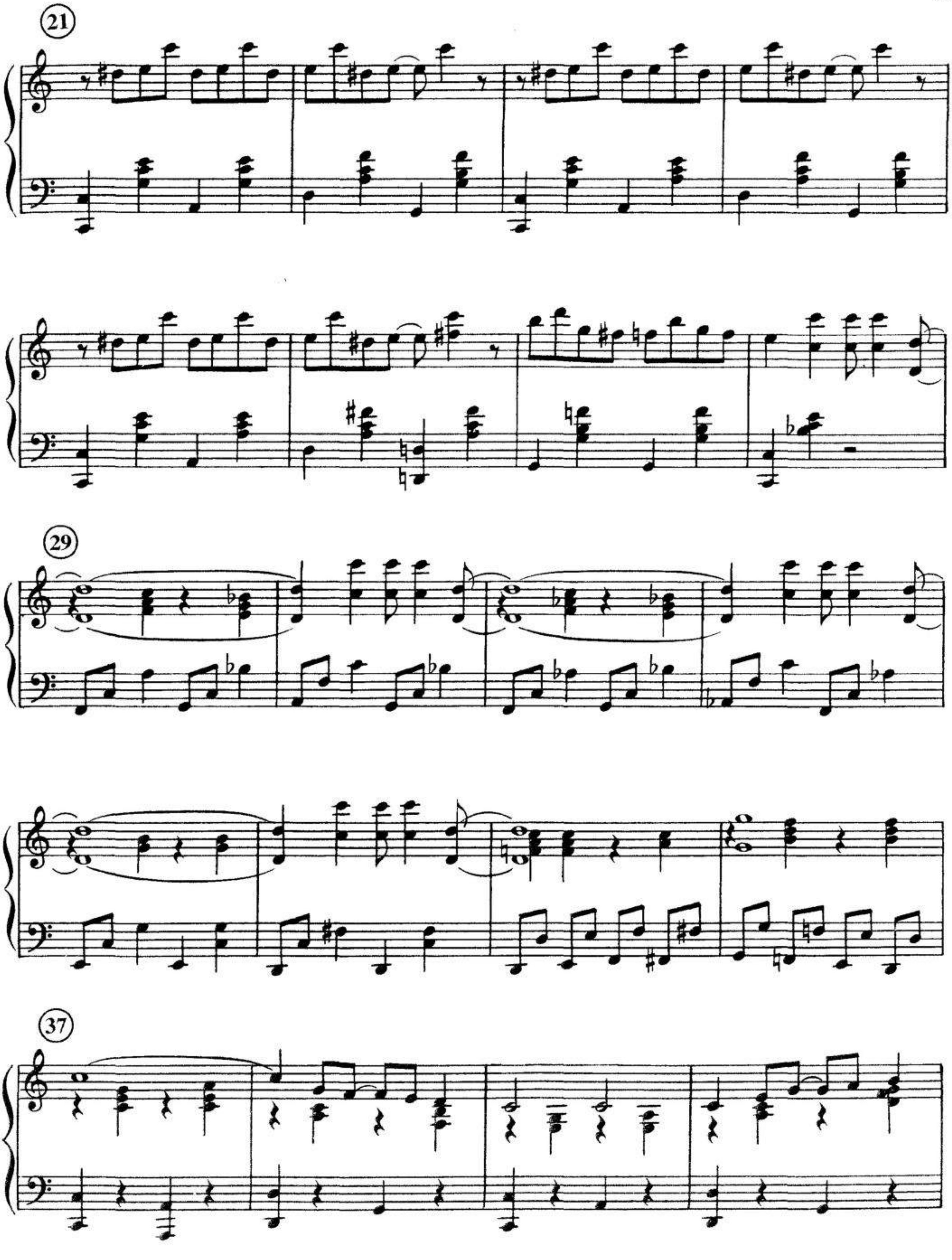

71
73
fp
fp
78
f
86
(Couples come on)
Easy Gait
mf
90
mp

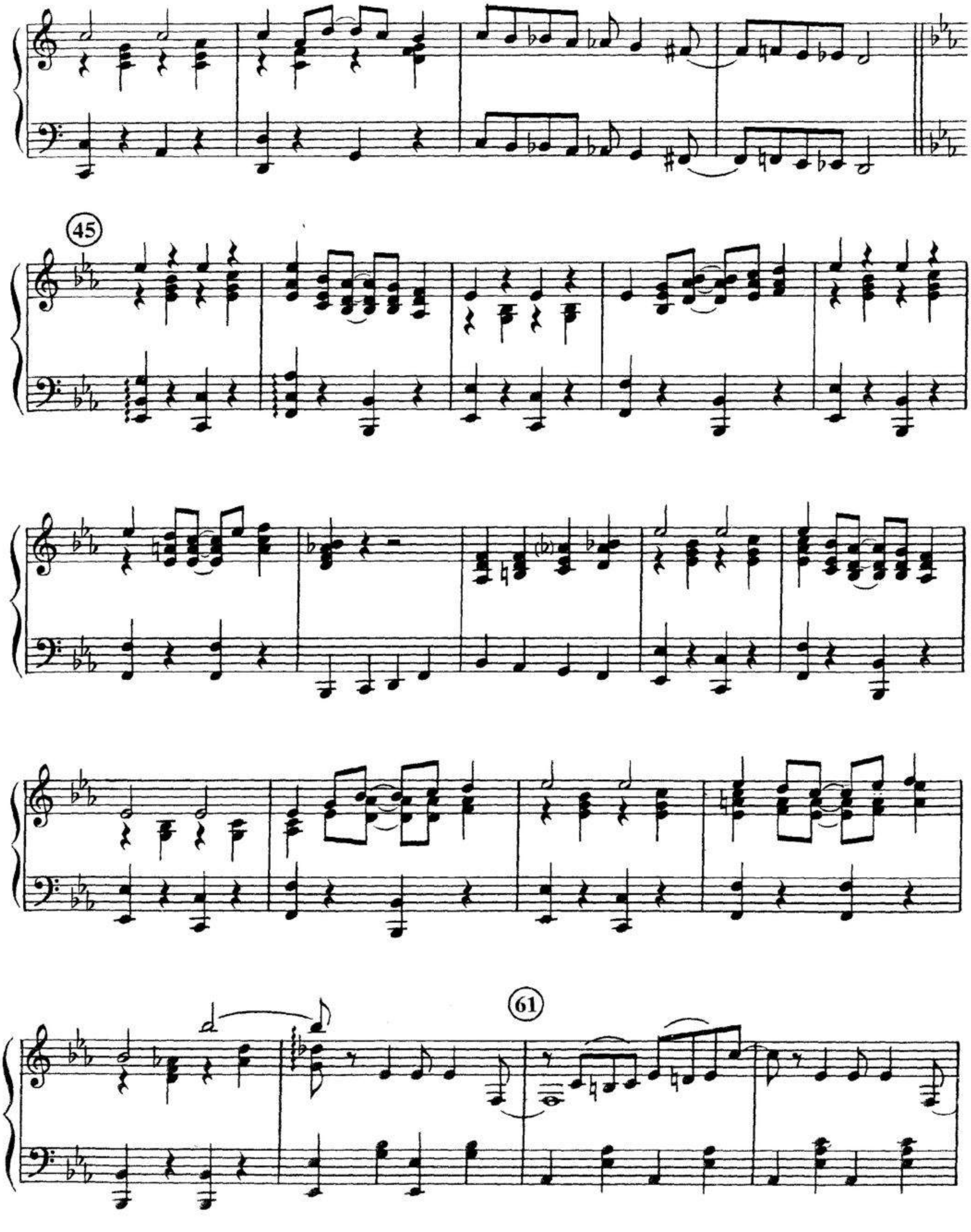

102
dim.
Taps
113
Girl claps her hands
Not too fast
ff
G.P.
Segue

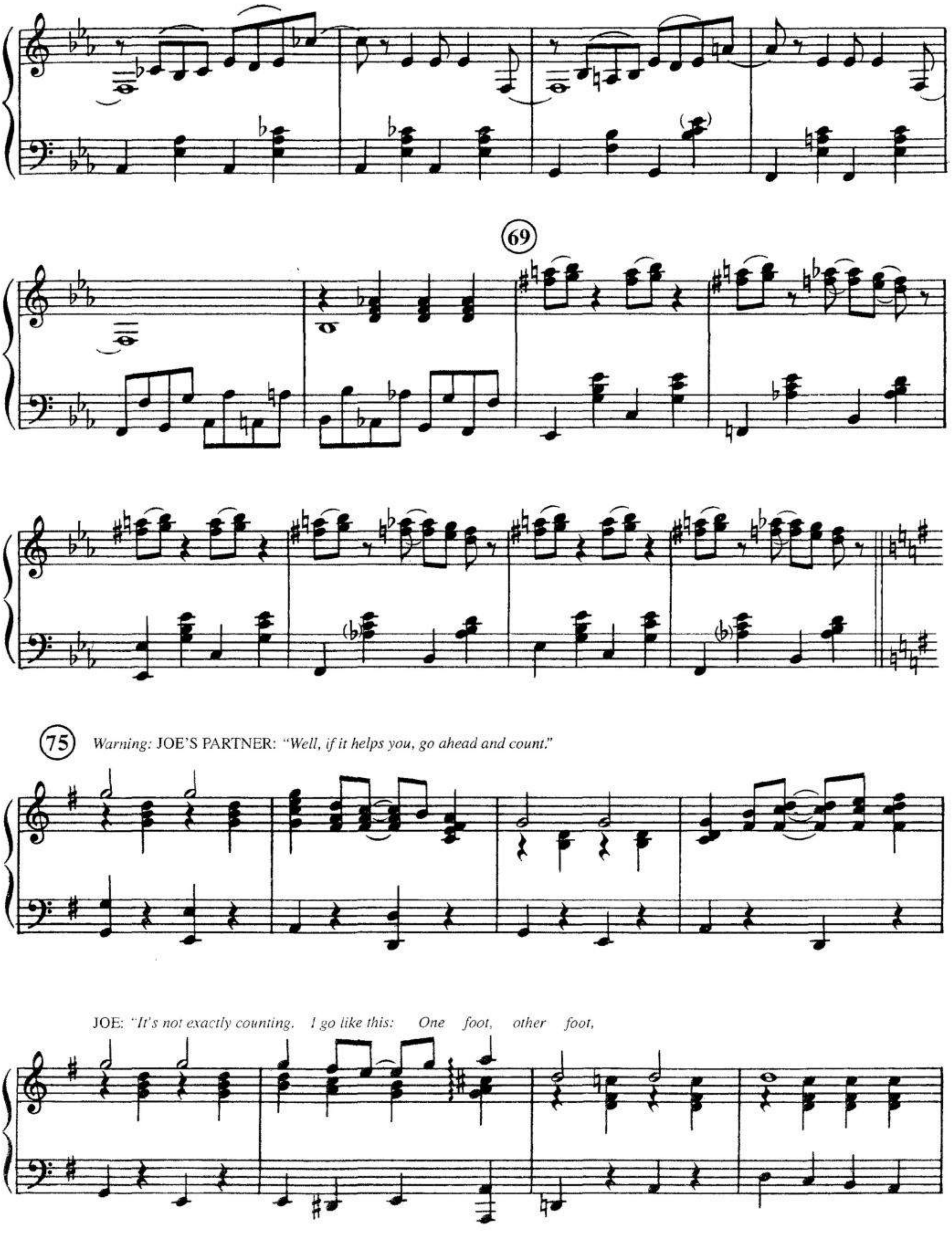
No. 13

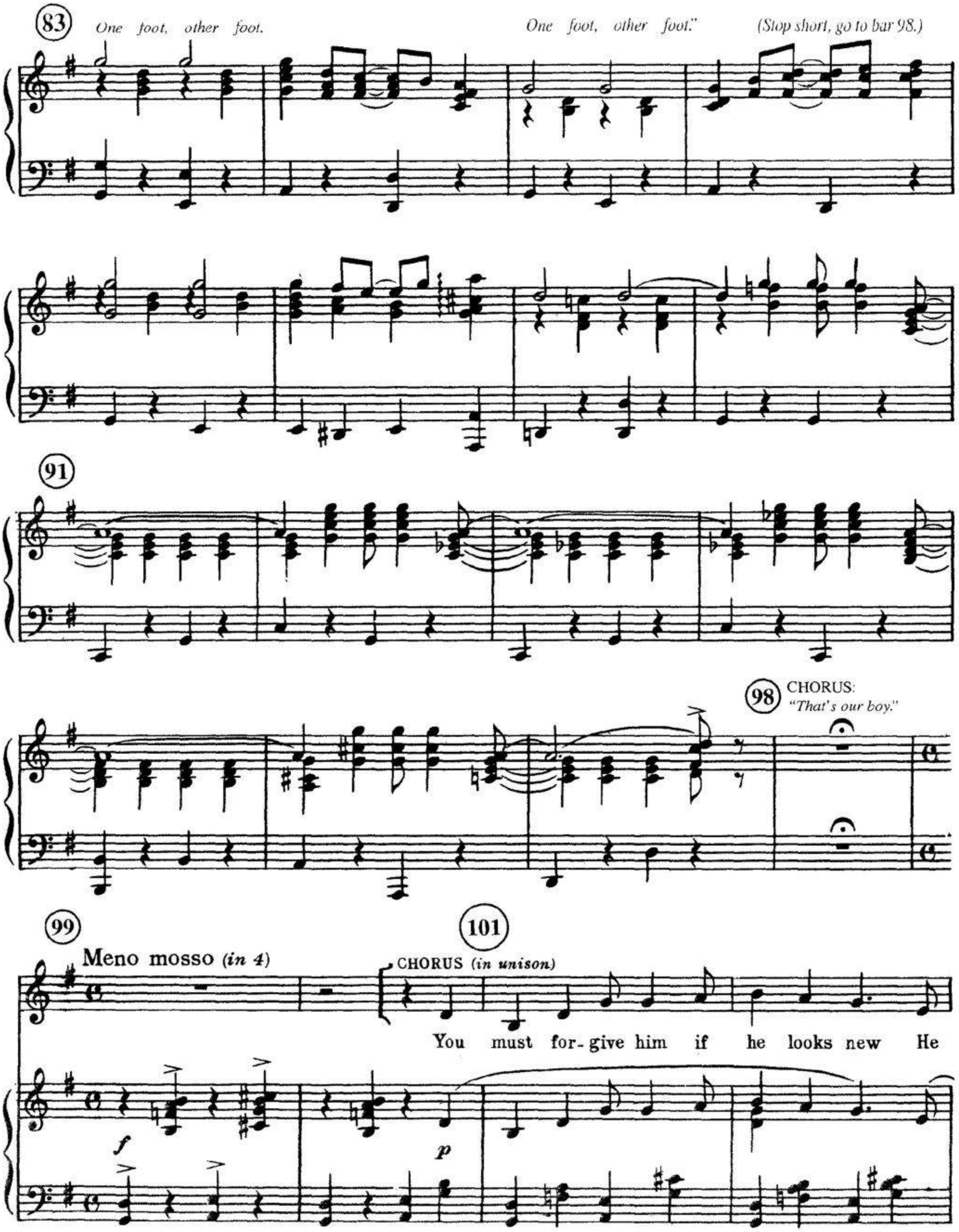
End Of College Dance

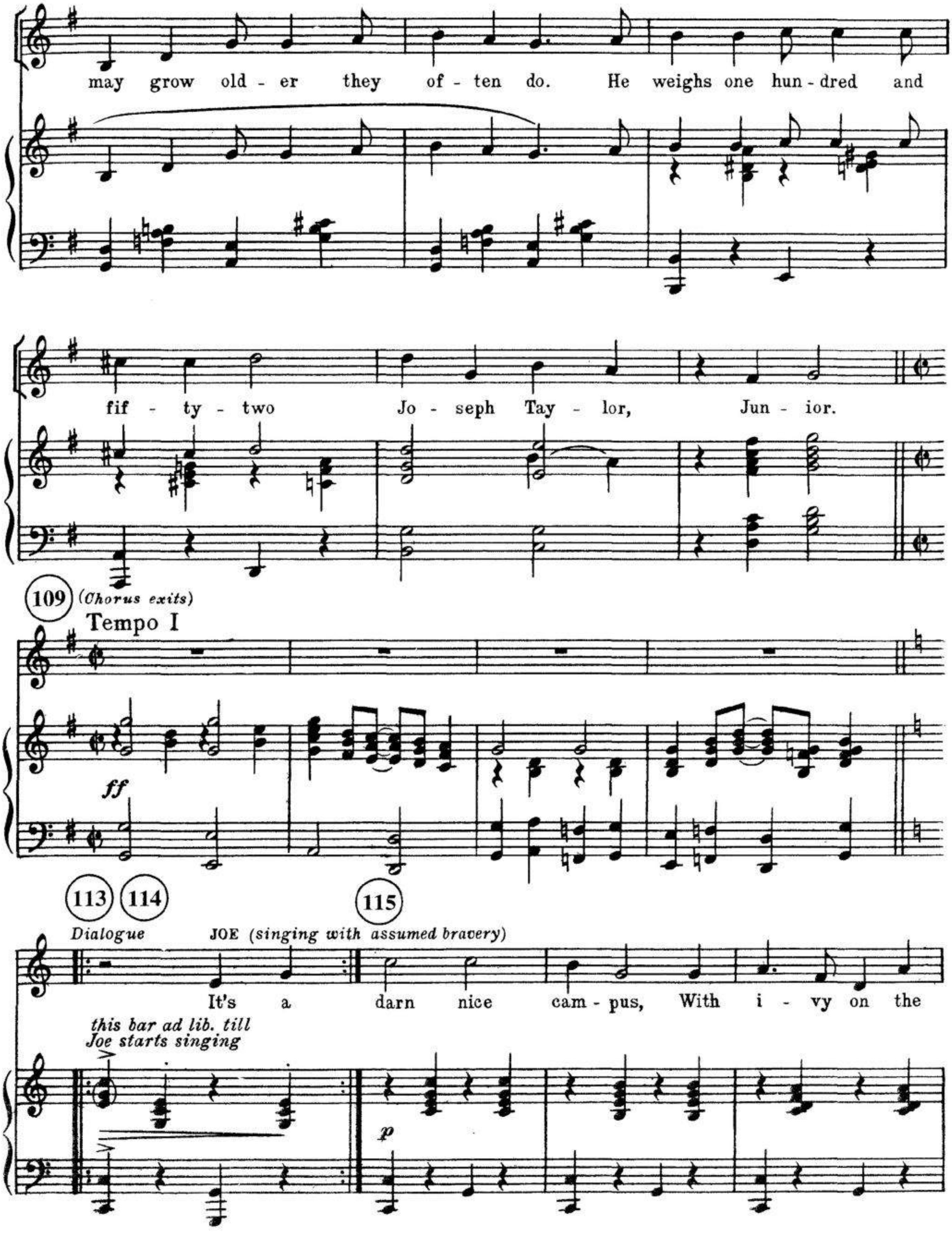

Ensemble starts dancing
Broadly
Piano
f
7
Dixieland tempo
(Dancers exit as chorus enters to resume awkward dancing)
p
(Dialogue)
13
(Piano solo)

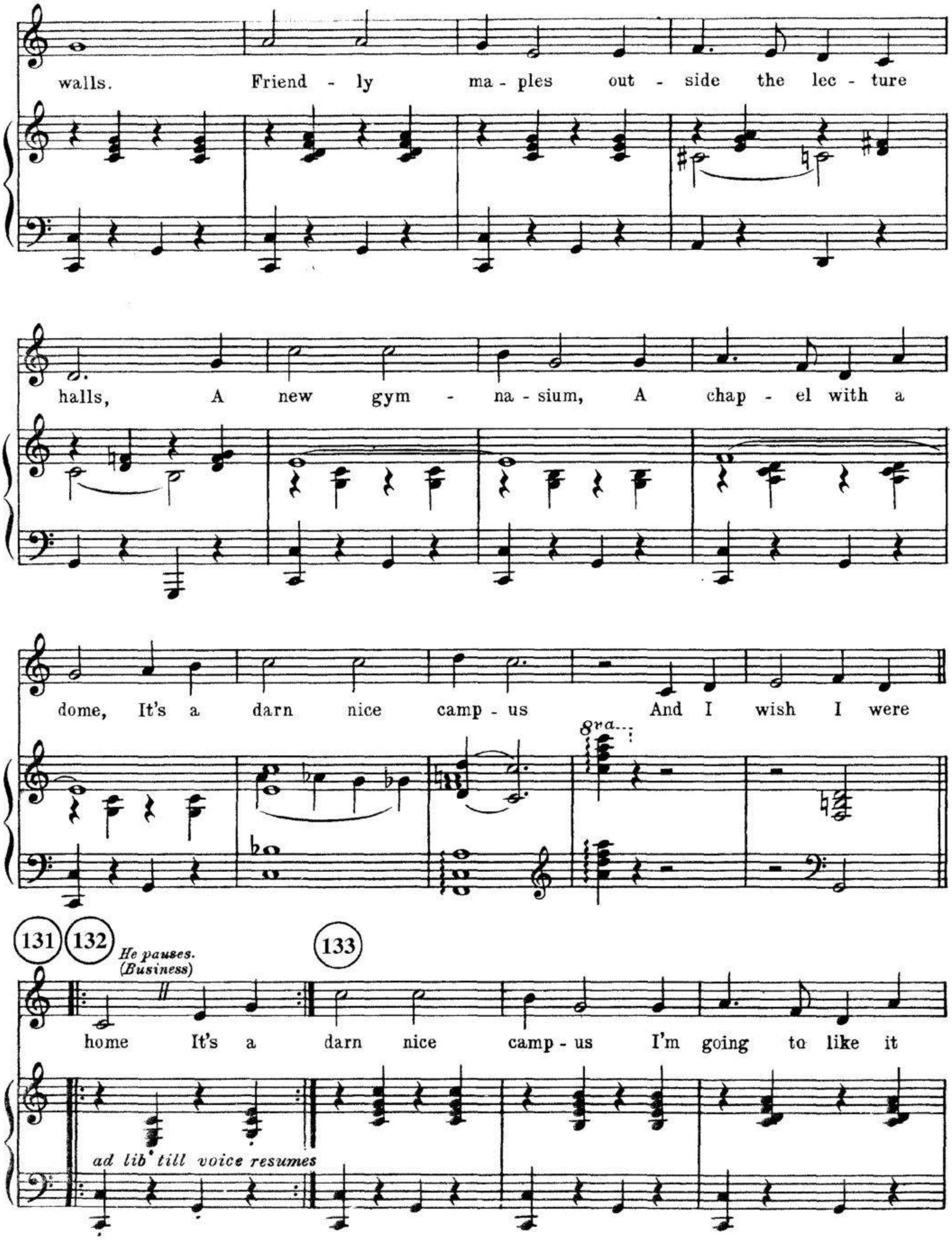


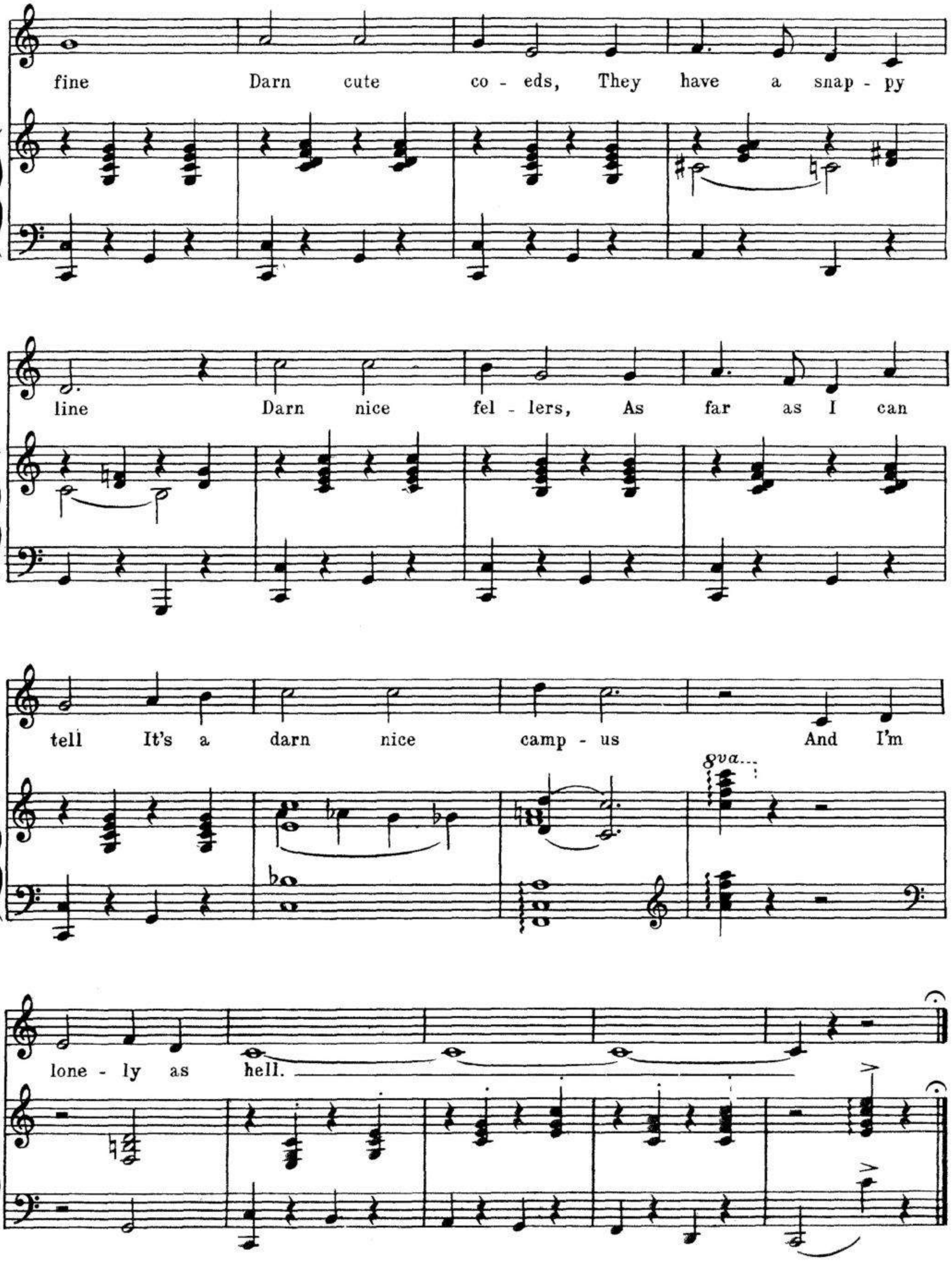

45
61


69
75
Warning: JOE'S PARTNER: "Well, if it helps you, go ahead and count."
JOE: "It's not exactly counting. I go like this: One foot, other foot,


83
One foot, other foot.
One foot, other foot."
(Stop short, go to bar 98.)
91
98
CHORUS:
"That's our boy."
99
Meno mosso (in 4)
101
CHORUS (in unison)
You must for-give him if he looks new He
f
p


may grow old - er they of - ten do. He weighs one hun - dred and
fif - ty - two Jo - seph Tay - lor, Jun - ior.
109
(Chorus exits)
Tempo I
ff
113
114
115
Dialogue
JOE (singing with assumed bravery)
It's a darn nice cam - pus, With i - vy on the
this bar ad lib. till Joe starts singing
p

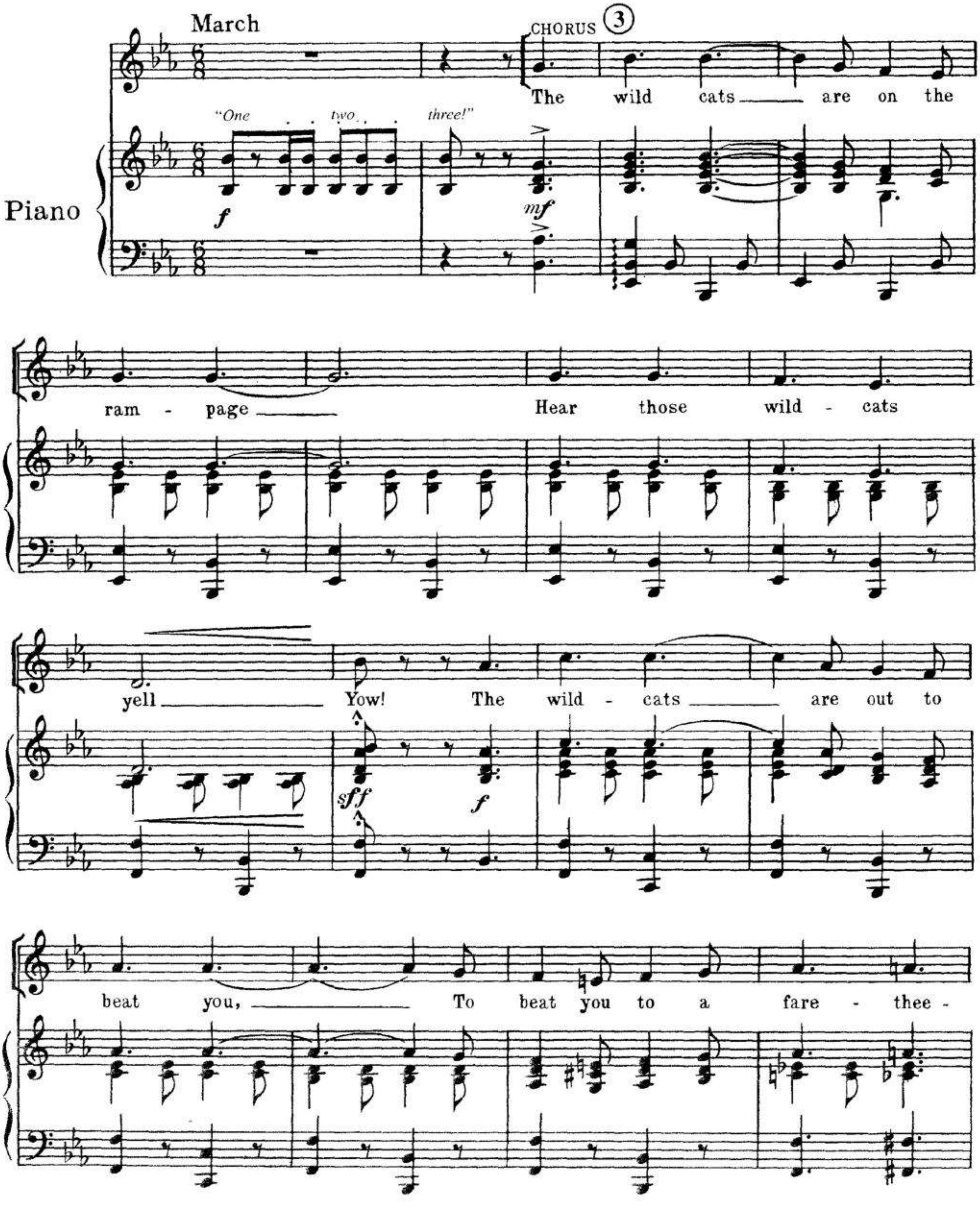

walls. Friend - ly ma - ples out - side the lec - ture
halls, A new gym - na - sium, A chap - el with a
dome, It's a darn nice camp - us And I wish I were
8va
131
132
He pauses.
(Business)
133
home It's a darn nice camp - us I'm going to like it
ad lib' till voice resumes

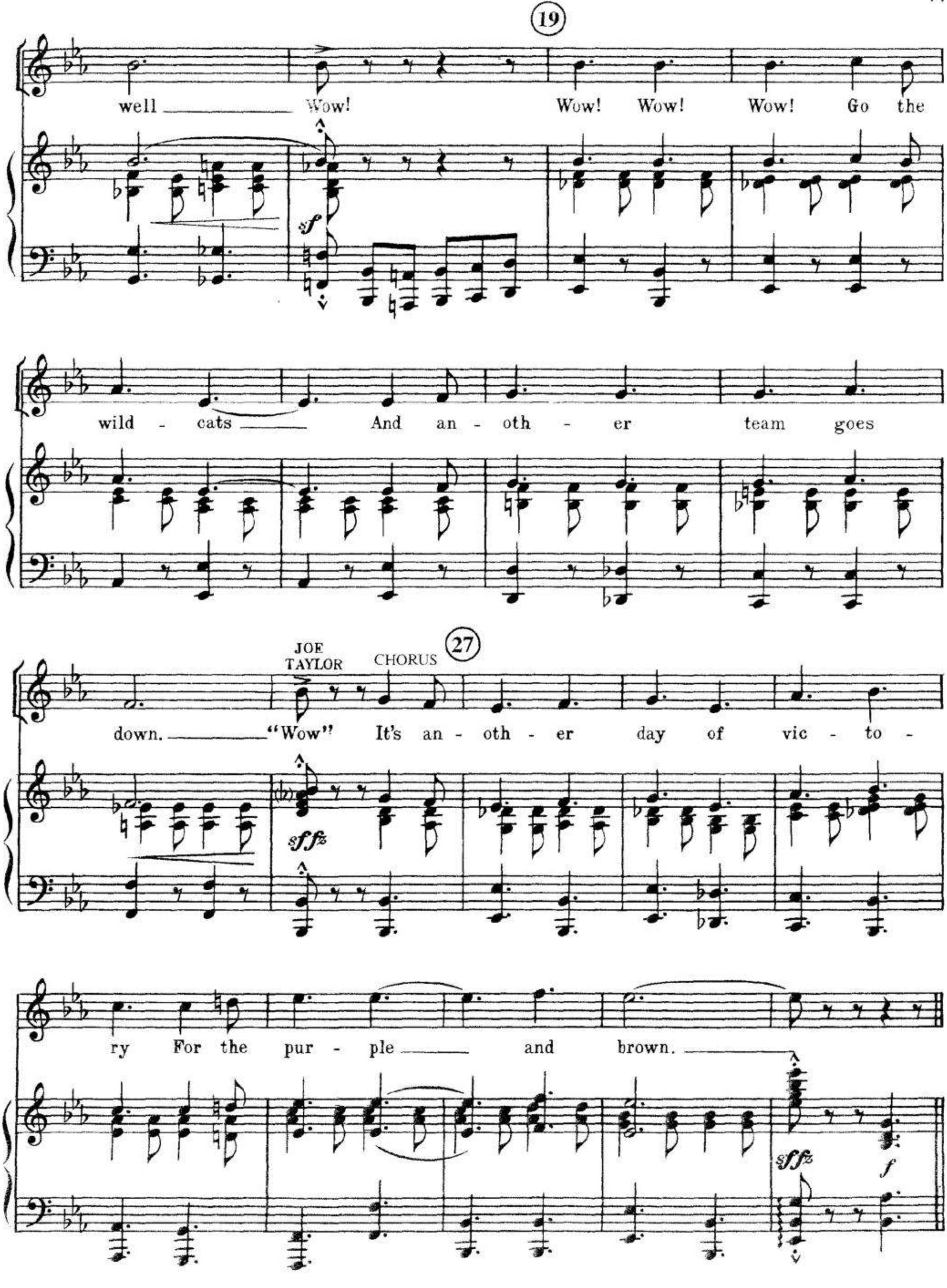

fine Darn cute co - eds, They have a snap - py
line Darn nice fel - lers, As far as I can
tell It's a darn nice camp - us And I'm
8va
lone - ly as hell.

Wildcats

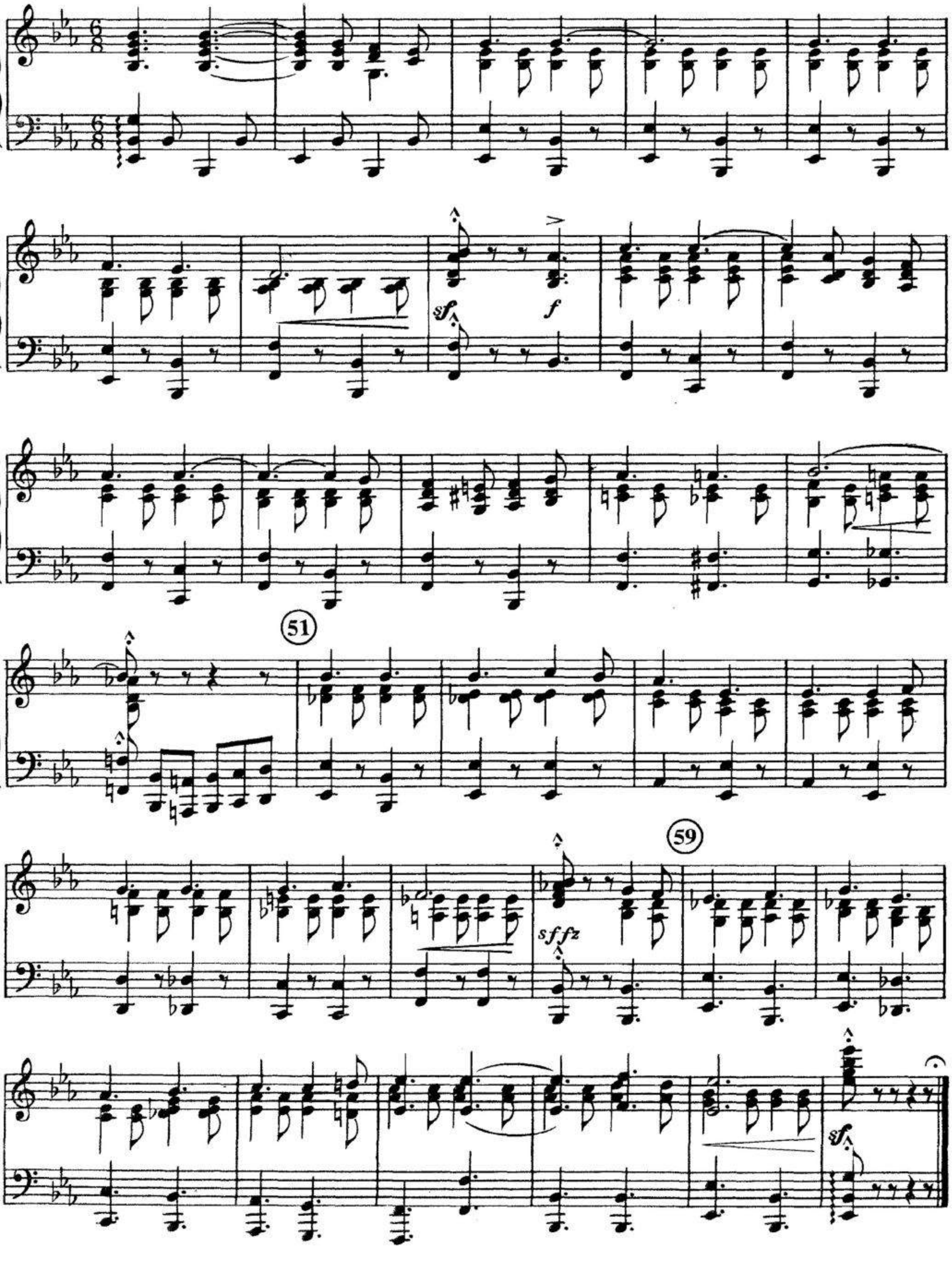
No. 14

Cue: CHEERLEADER: *"Let's show 'em what we are going to do tomorrow. Hip! Hip!"*


March
CHORUS ③
"One two three!"
Piano
f
mf
The wild cats are on the rampage
Hear those wild - cats yell
Yow! The wild - cats are out to beat you,
To beat you to a fare - thee -
sff
f


19
well ——— Wow!
Wow! Wow!
Wow! Go the
sf
wild - cats ——— And an - oth - er team goes
JOE TAYLOR
CHORUS
27
down. ——— "Wow" It's an - oth - er day of vic - to -
sffz
ry For the pur - ple ——— and brown. ———
sffz
f

(35) ***All exit, except Charlie and Joe.*** *(fade music for dialogue)*

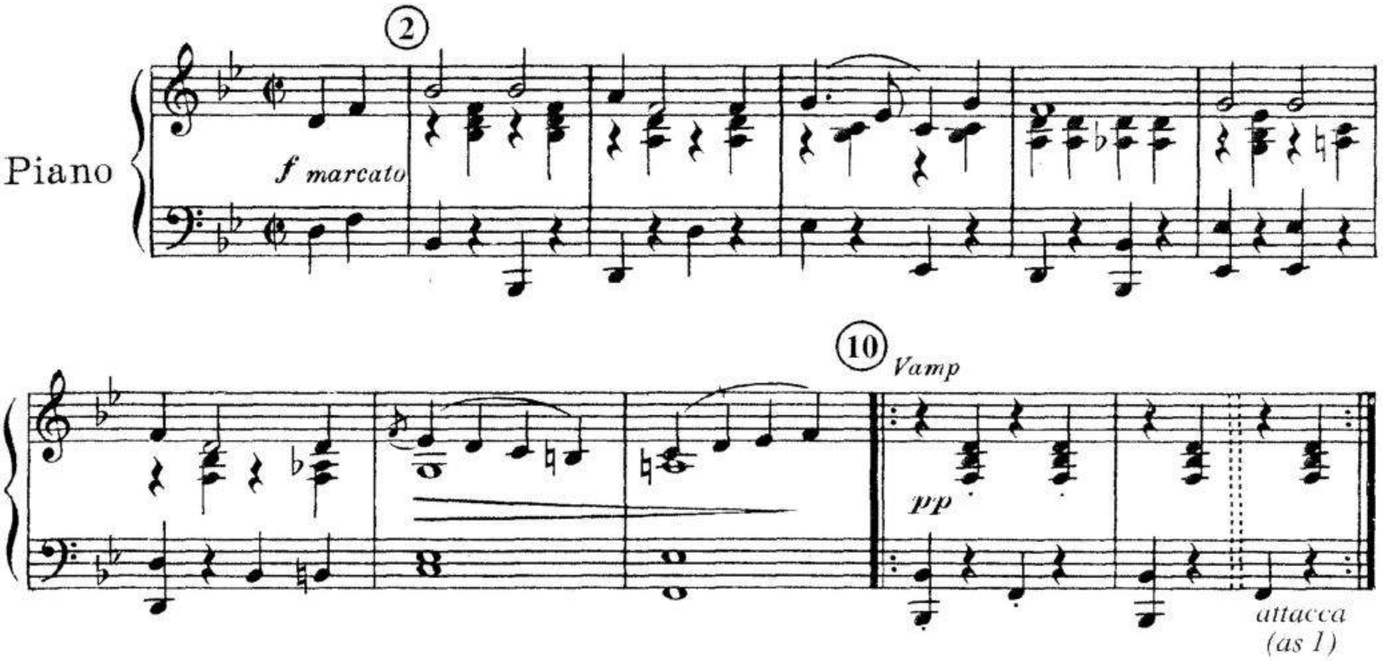


sf
f
(51)
(59)
sffz
sf

Change Of Scene

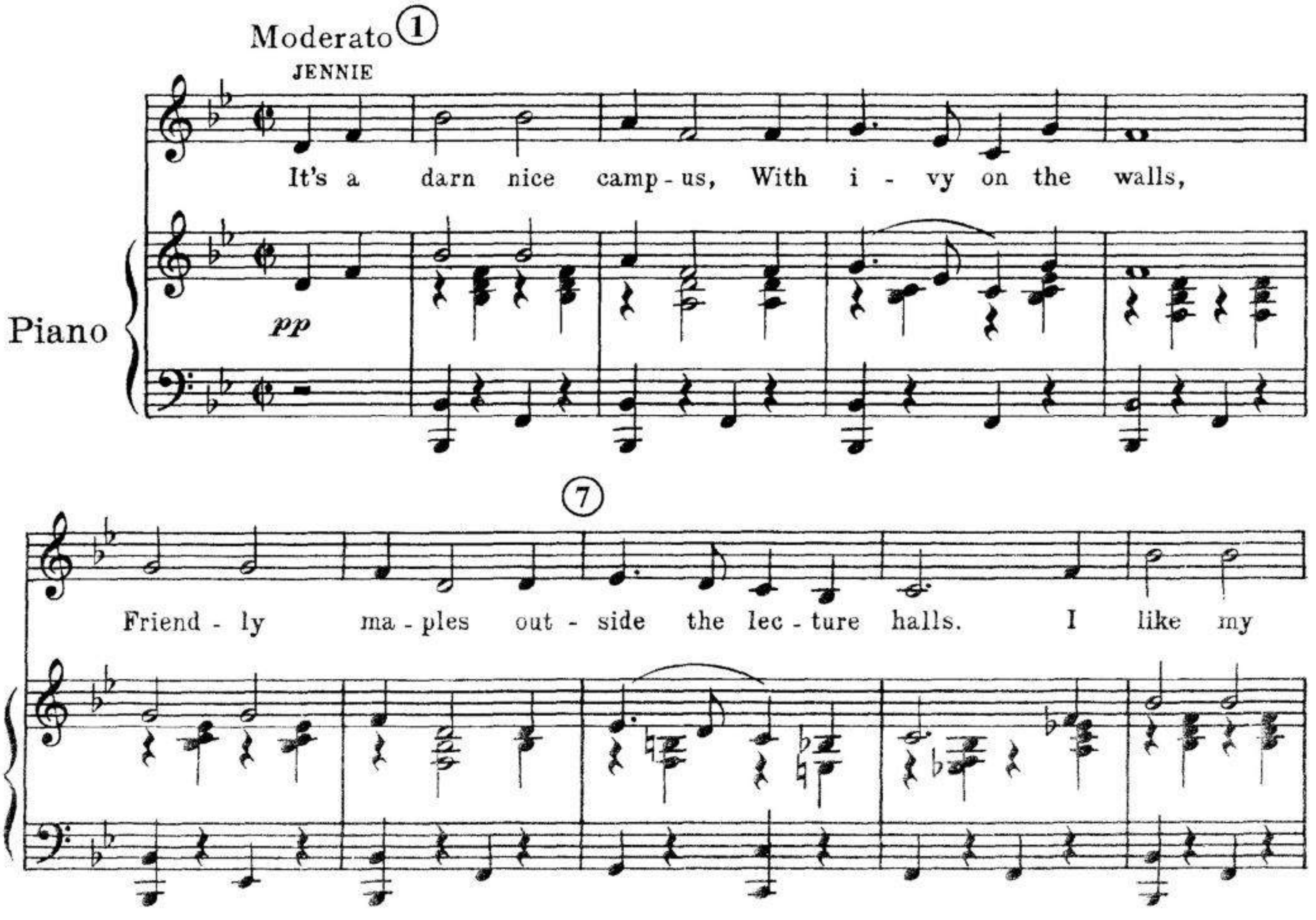
No. 15

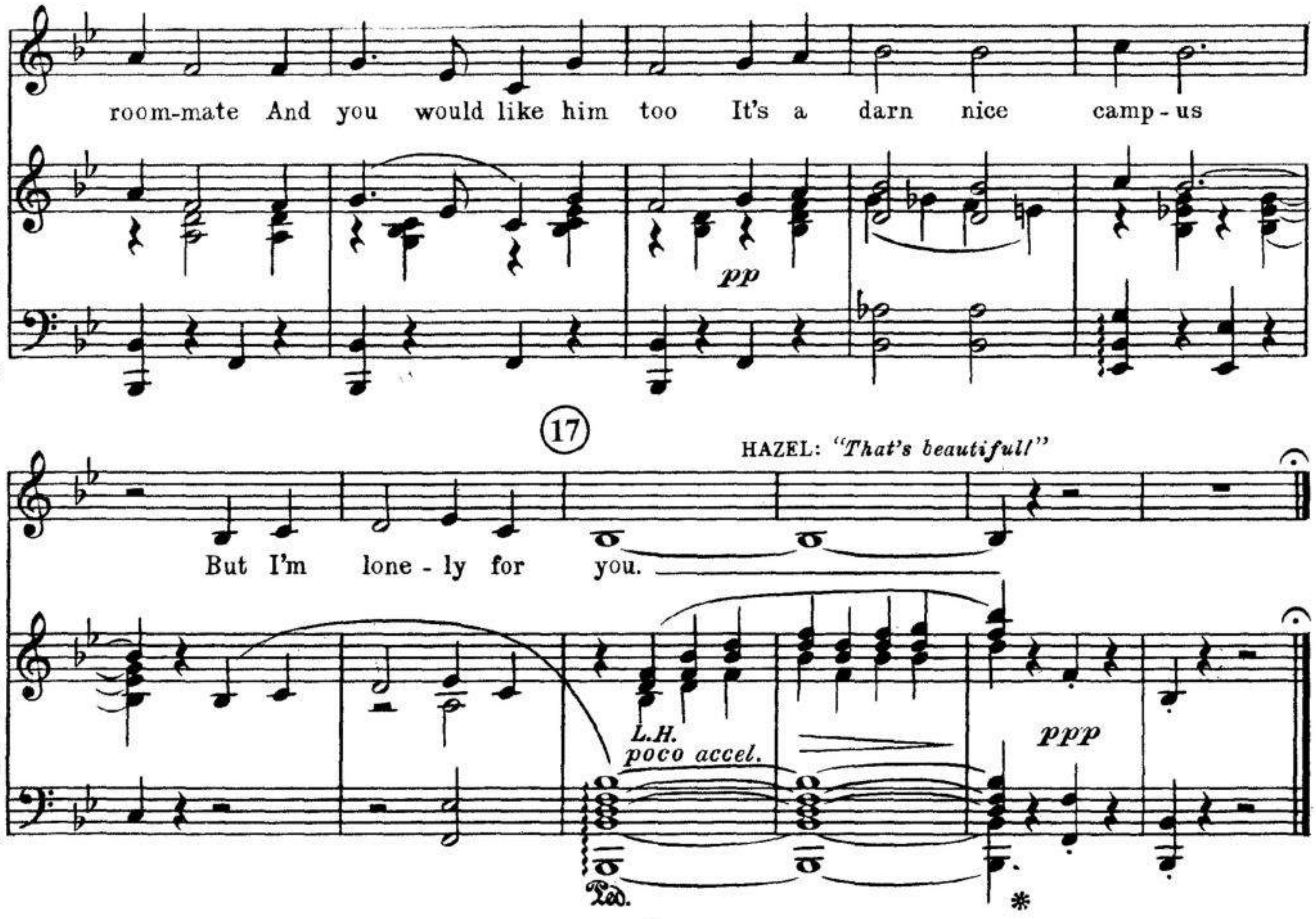
Cue: CHARLIE: *"I just joined one. Nice crowd. Want to come?"* JOE: *"Why, sure!"*


②
Piano
f marcato
⑩ *Vamp*
pp
attacca
(as 1)

Jennie Reads Letter

No. 15A


Moderato ①
JENNIE
It's a darn nice camp - us, With i - vy on the walls,
Piano
pp
⑦
Friend - ly ma - ples out - side the lec - ture halls. I like my

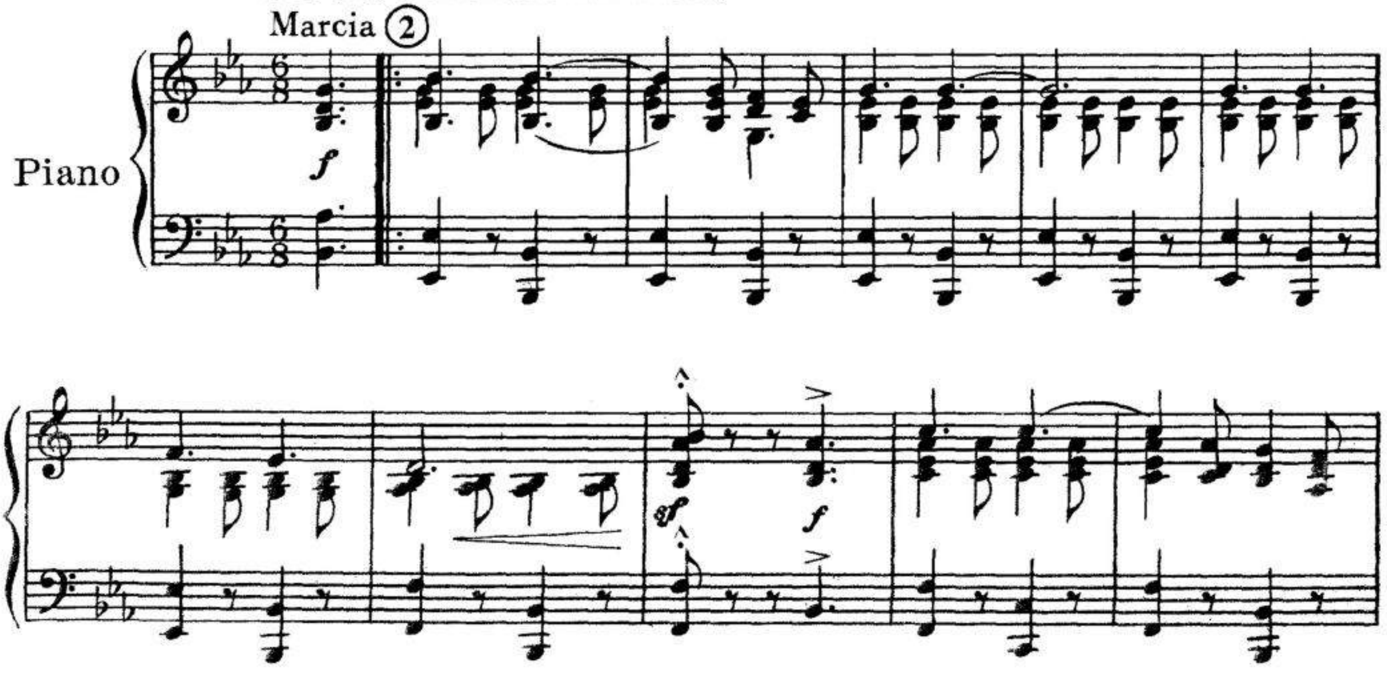

room-mate And you would like him too It's a darn nice camp-us
pp
17
HAZEL: "That's beautiful!"
But I'm lone-ly for you.
L.H.
poco accel.
ppp
Ped.
*

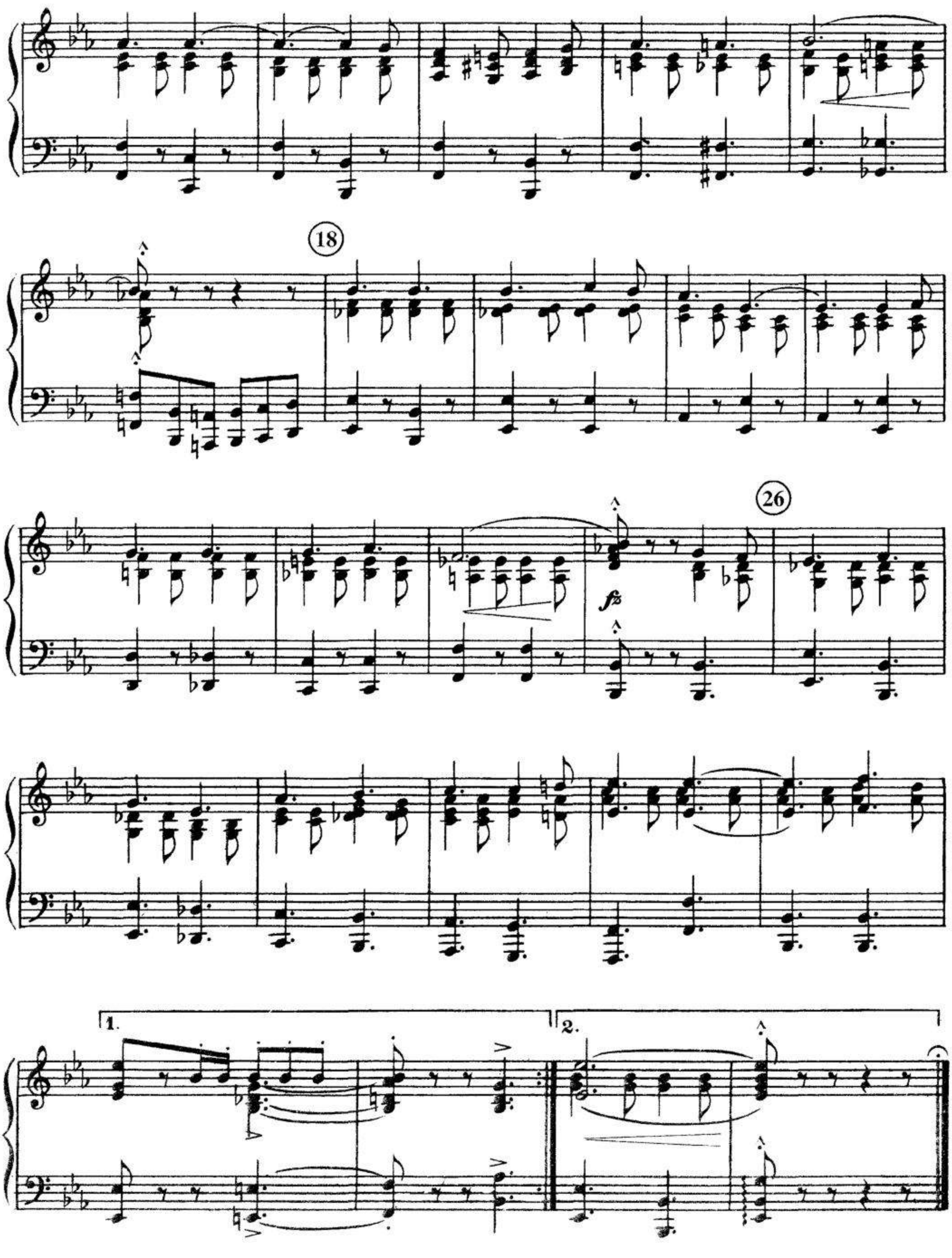
No. 16

Change Of Scene

Cue: HAZEL: *"Is nobody's business." (They laugh)*

N.B. (stop when Jennie's voice is heard)


Marcia
2
Piano
f
sf
f

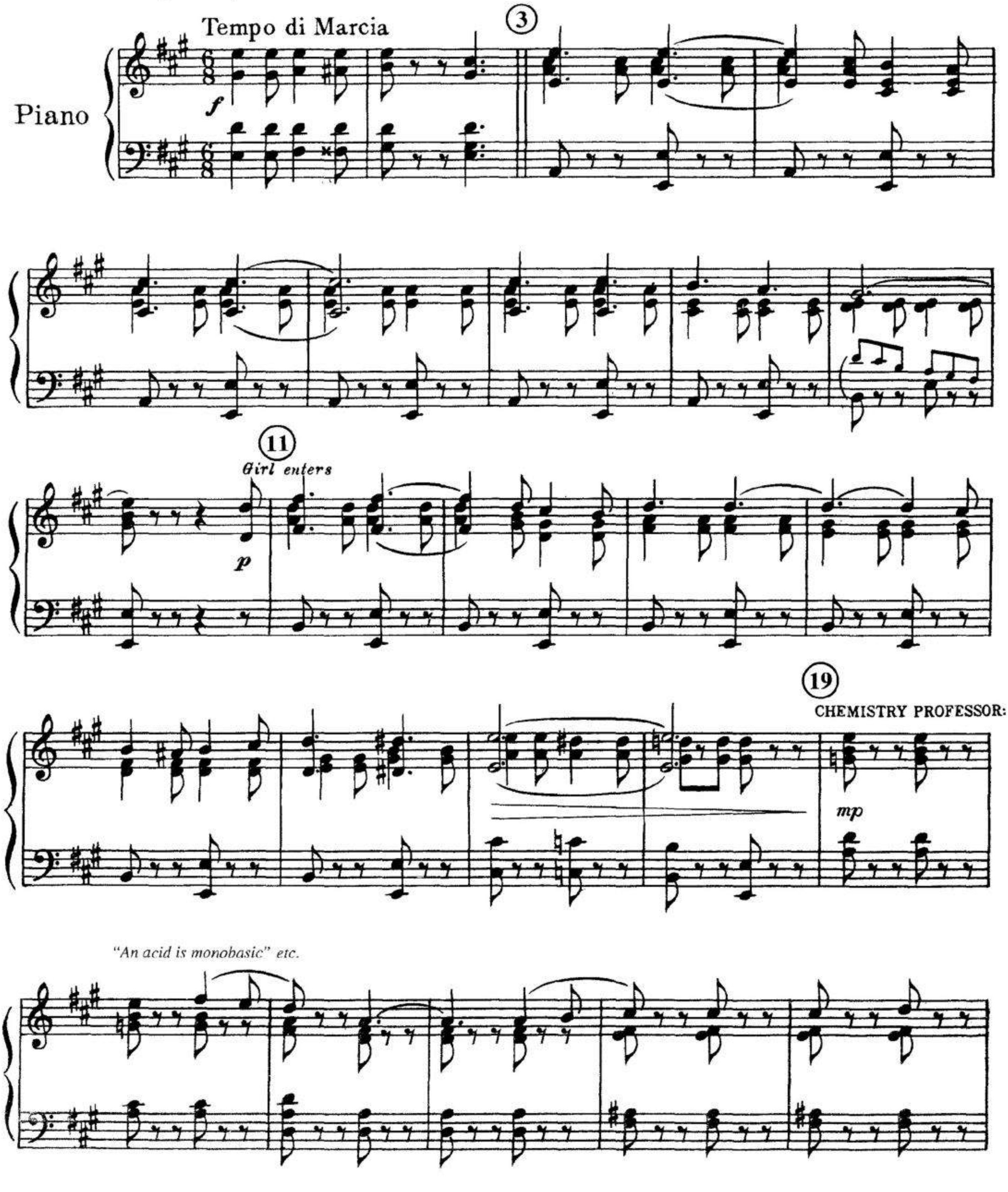

18
26
fz
1.
2.

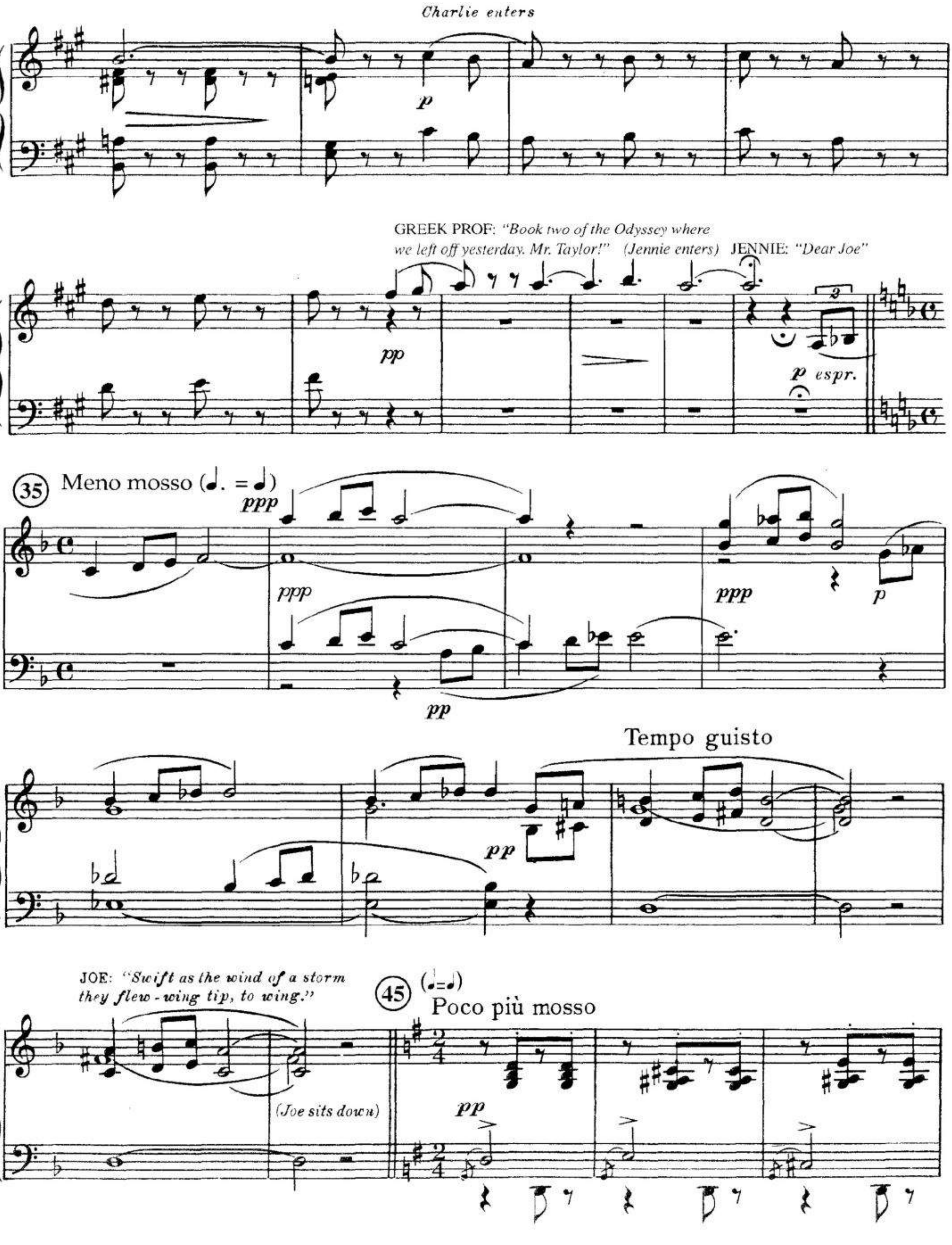
No. 17

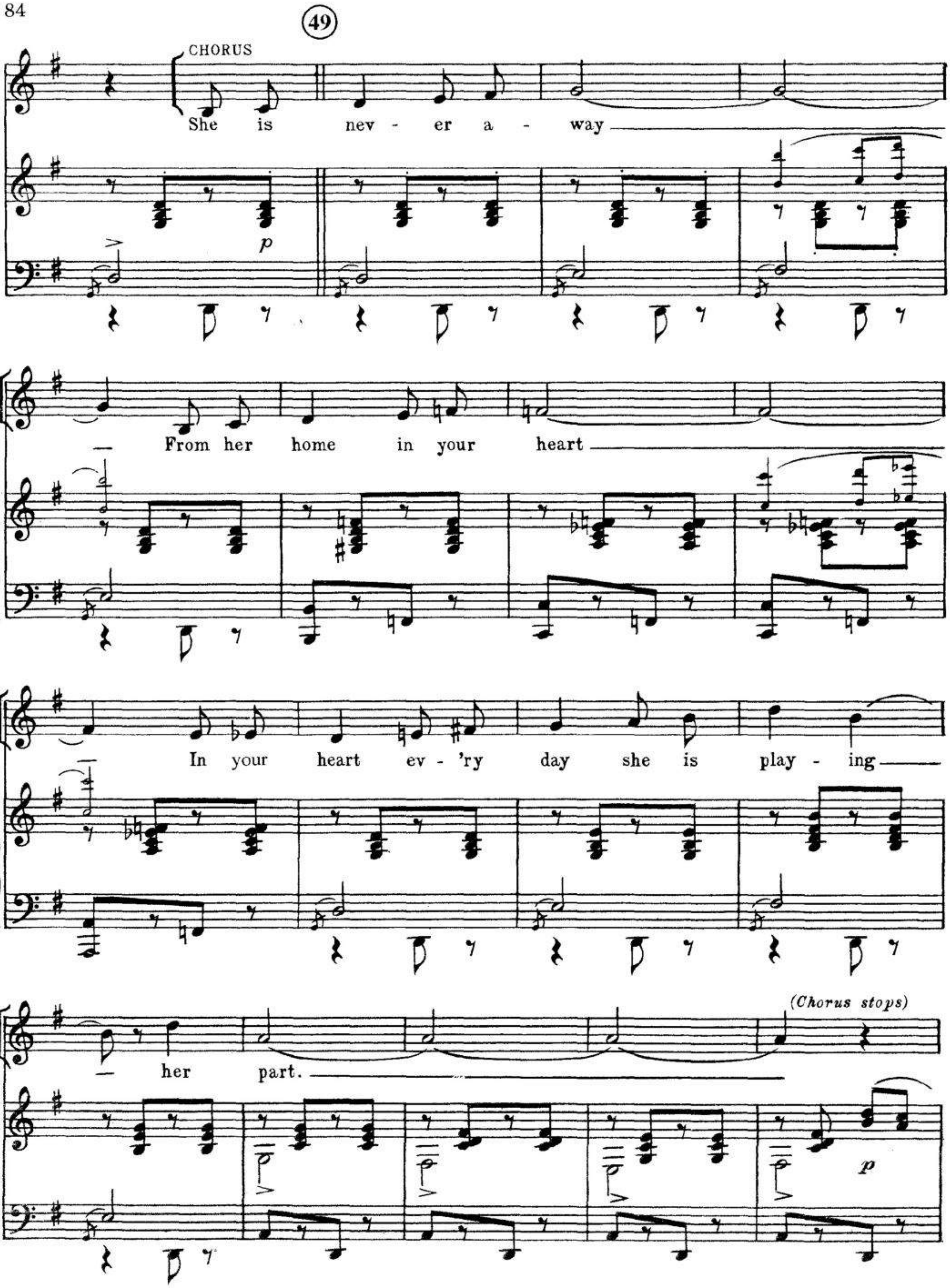
Scene Of Professors

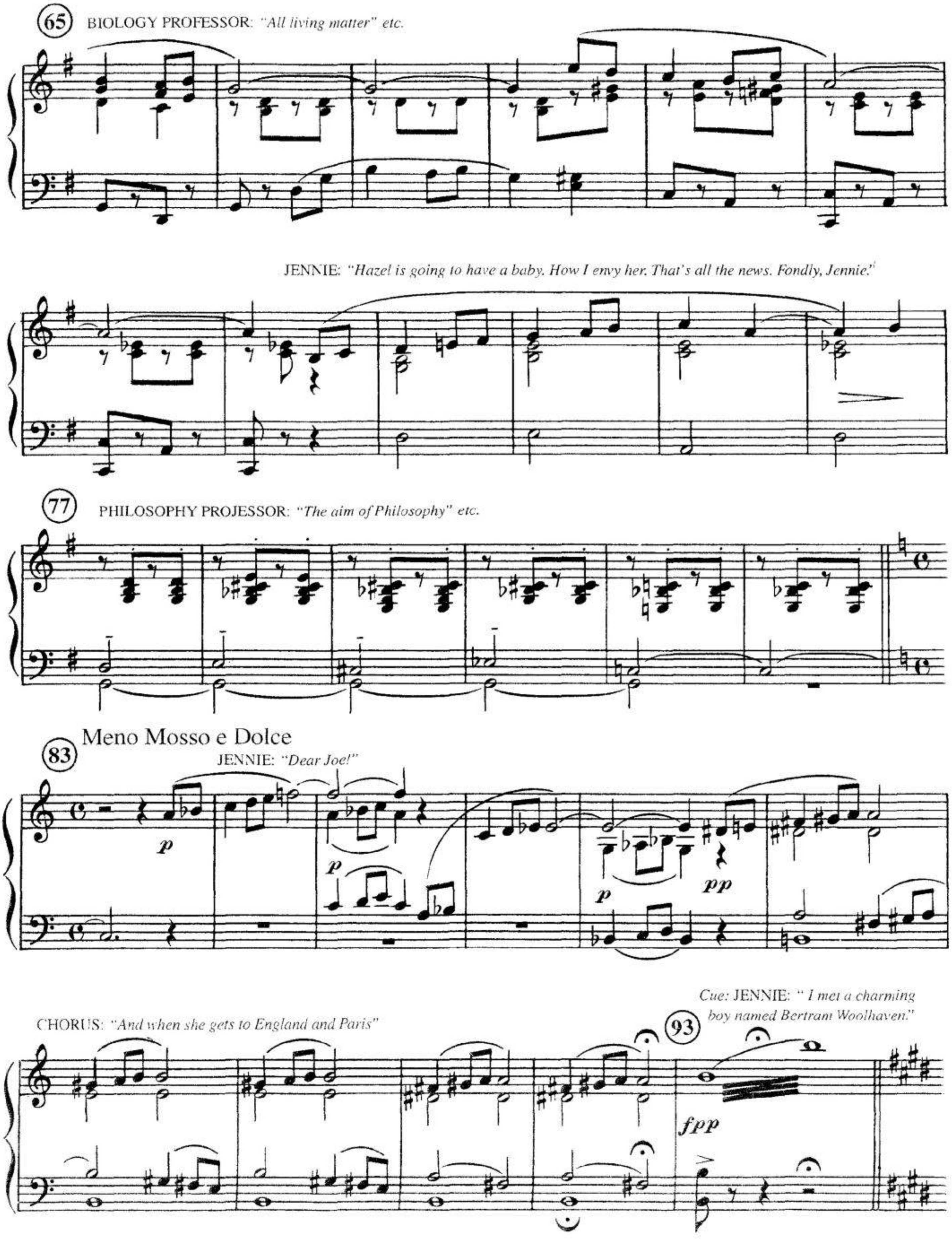
(Rotunda)

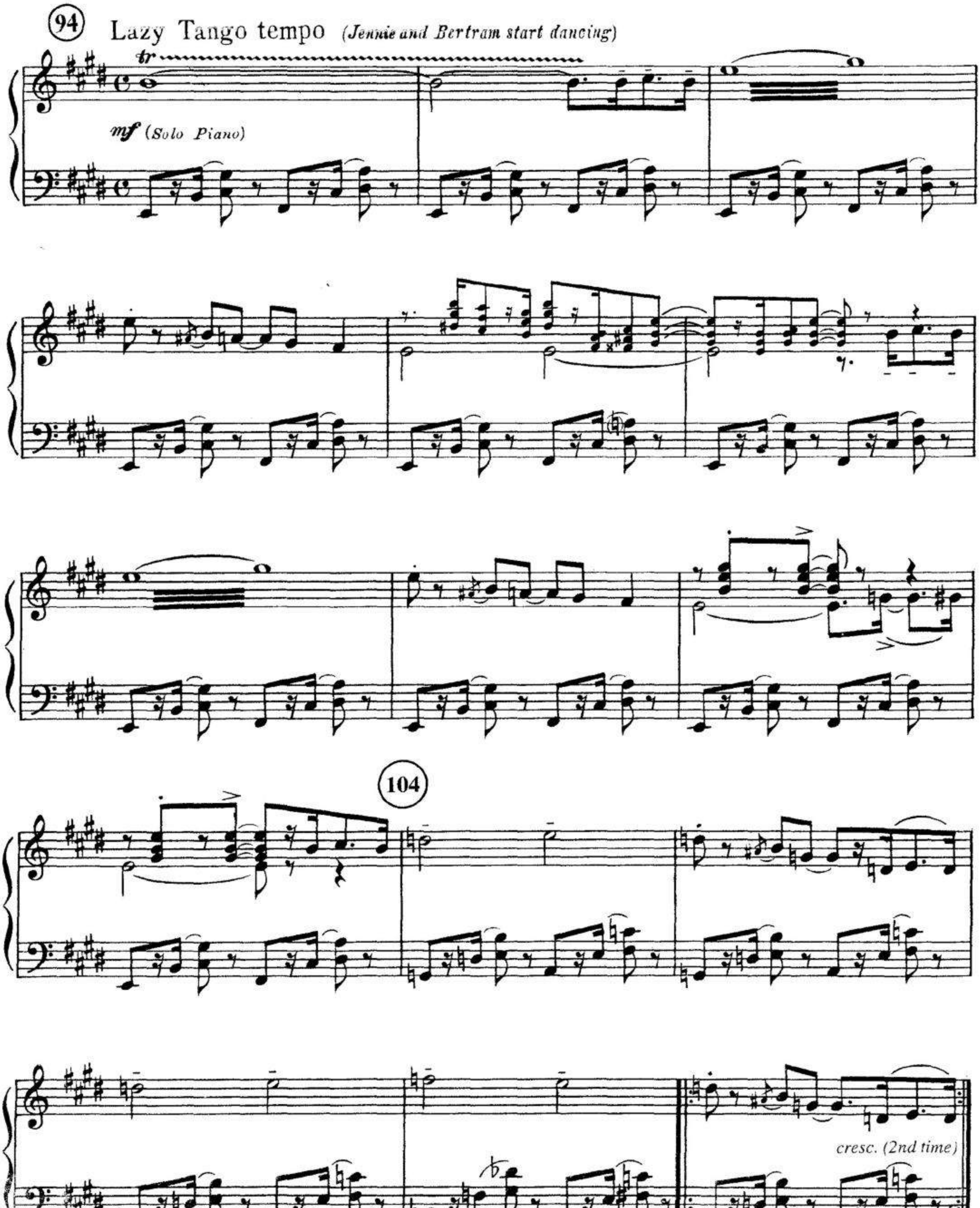
Cue: CHARLIE: *"Leave that translation out so I can copy it when I get back."*
JOE: *"Hey — Put my shirt in!"*

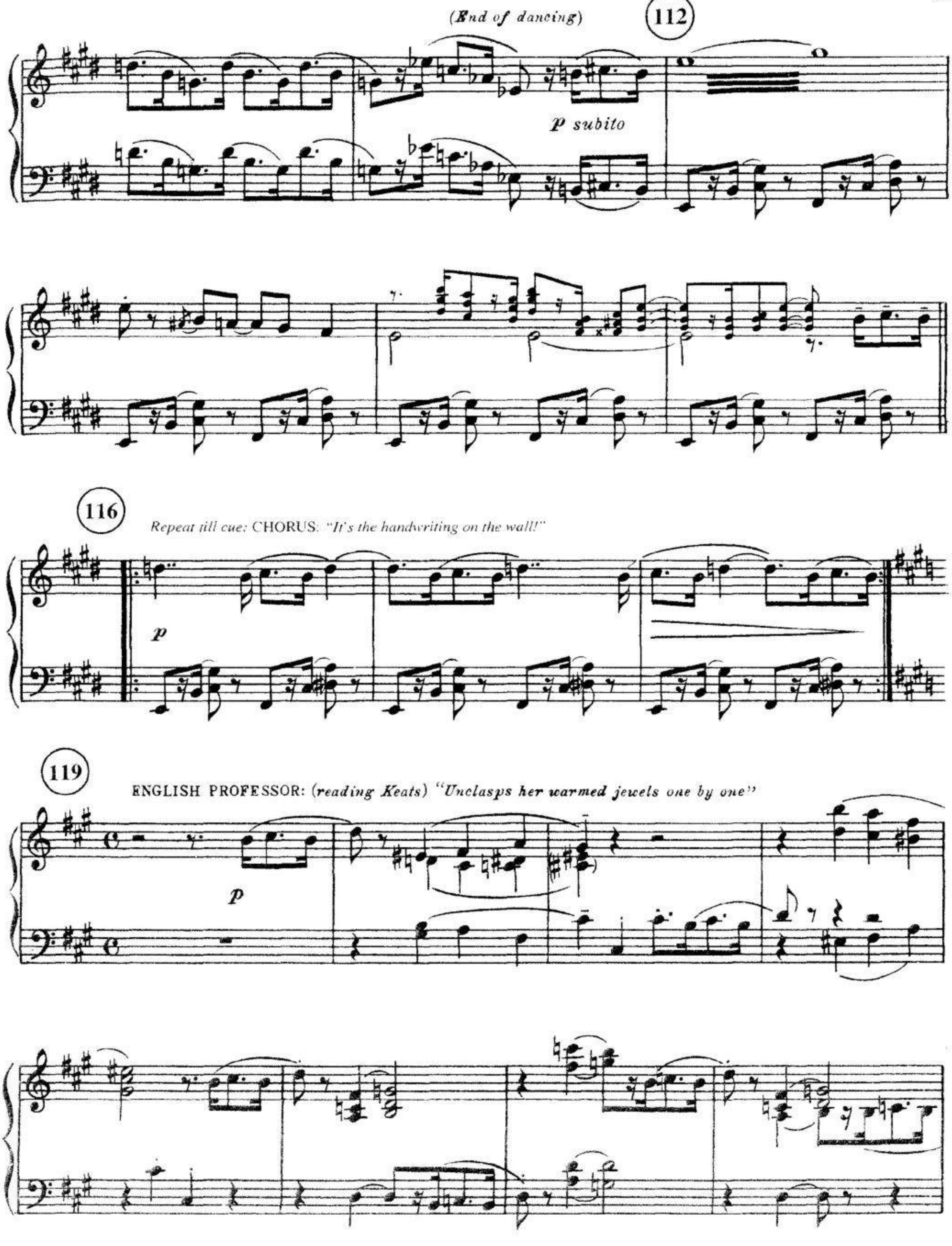

Tempo di Marcia
③
Piano
6/8
f
⑪
Girl enters
p
⑲
CHEMISTRY PROFESSOR:
mp
"An acid is monobasic" etc.


Charlie enters
p
GREEK PROF: "Book two of the Odyssey where we left off yesterday. Mr. Taylor!" (Jennie enters) JENNIE: "Dear Joe"
pp
2
p espr.
35
Meno mosso
ppp
ppp
pp
ppp
p
Tempo guisto
pp
JOE: "Swift as the wind of a storm they flew-wing tip, to wing."
(Joe sits down)
45
Poco più mosso
pp


49
CHORUS
She is nev - er a - way
From her home in your heart
In your heart ev - 'ry day she is play - ing
her part.
(Chorus stops)
p
p


65
BIOLOGY PROFESSOR: "All living matter" etc.
JENNIE: "Hazel is going to have a baby. How I envy her. That's all the news. Fondly, Jennie."
77
PHILOSOPHY PROJESSOR: "The aim of Philosophy" etc.
Meno Mosso e Dolce
83
JENNIE: "Dear Joe!"
p
p
p
pp
CHORUS: "And when she gets to England and Paris"
93
Cue: JENNIE: " I met a charming boy named Bertram Woolhaven."
fpp


94
Lazy Tango tempo
(Jennie and Bertram start dancing)
tr
mf (Solo Piano)
104
cresc. (2nd time)

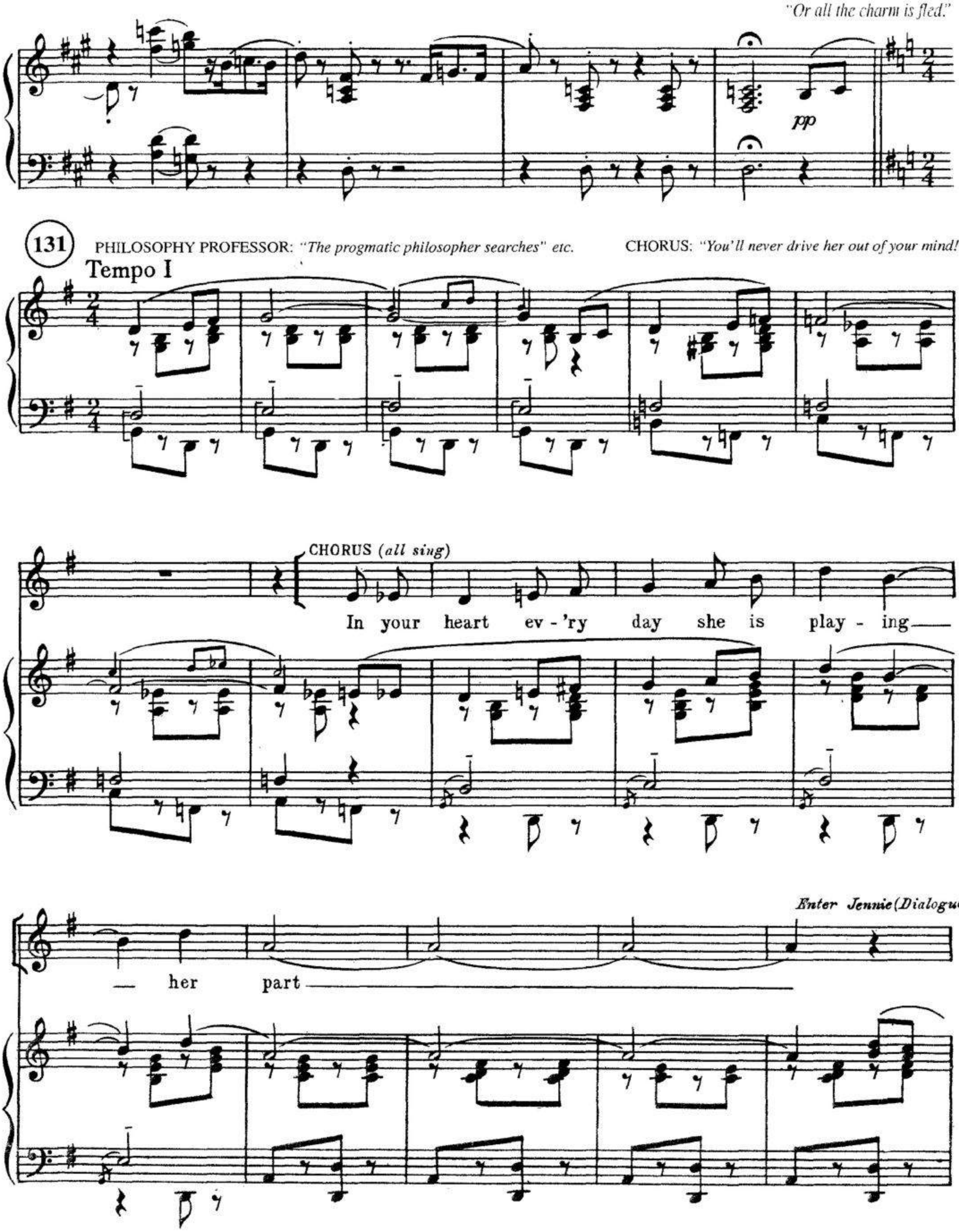

112
p subito
116
p
119
p

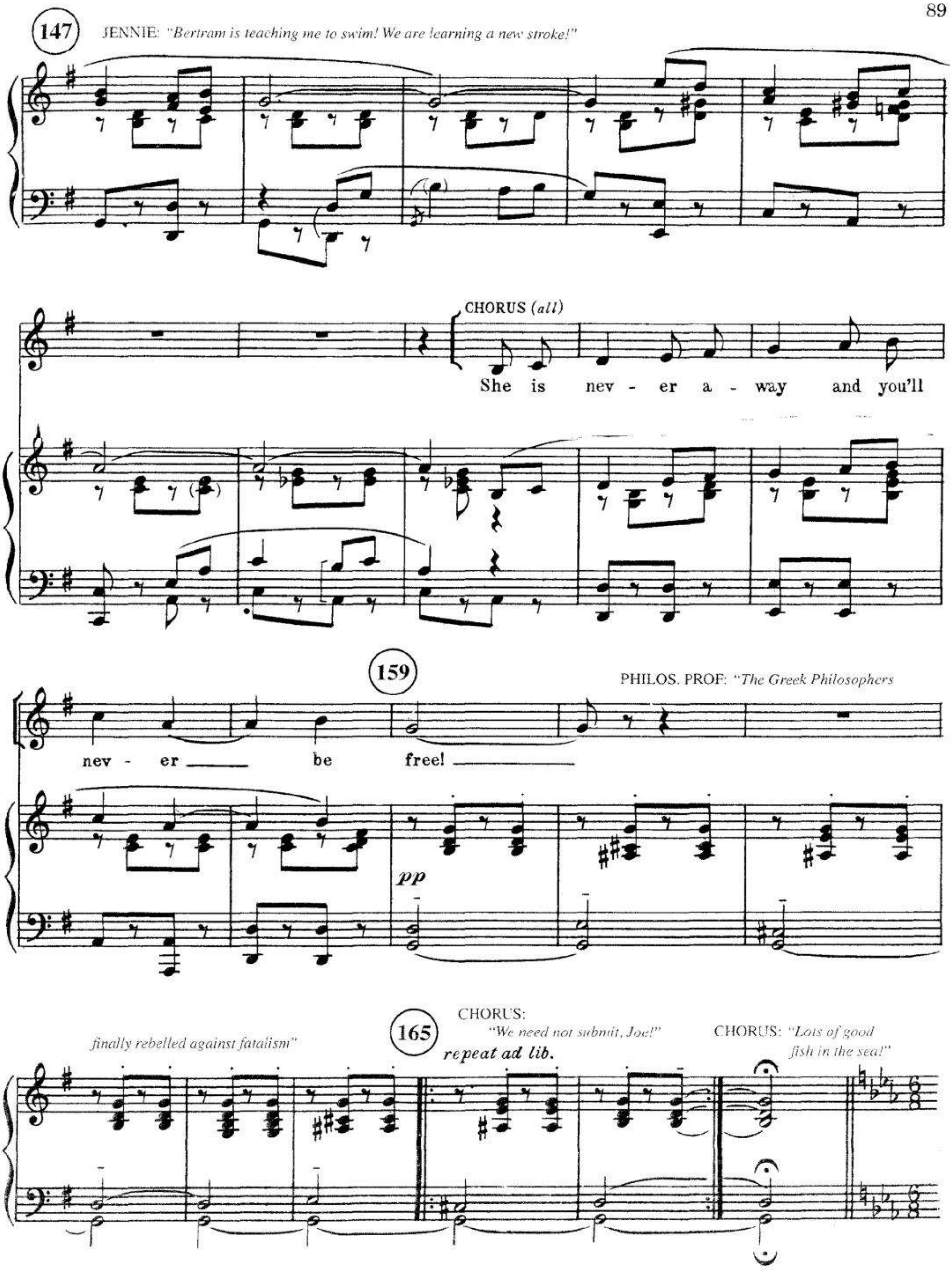
(End of dancing)

Repeat till cue: CHORUS: "It's the handwriting on the wall!"

ENGLISH PROFESSOR: (reading Keats) "Unclasps her warmed jewels one by one"

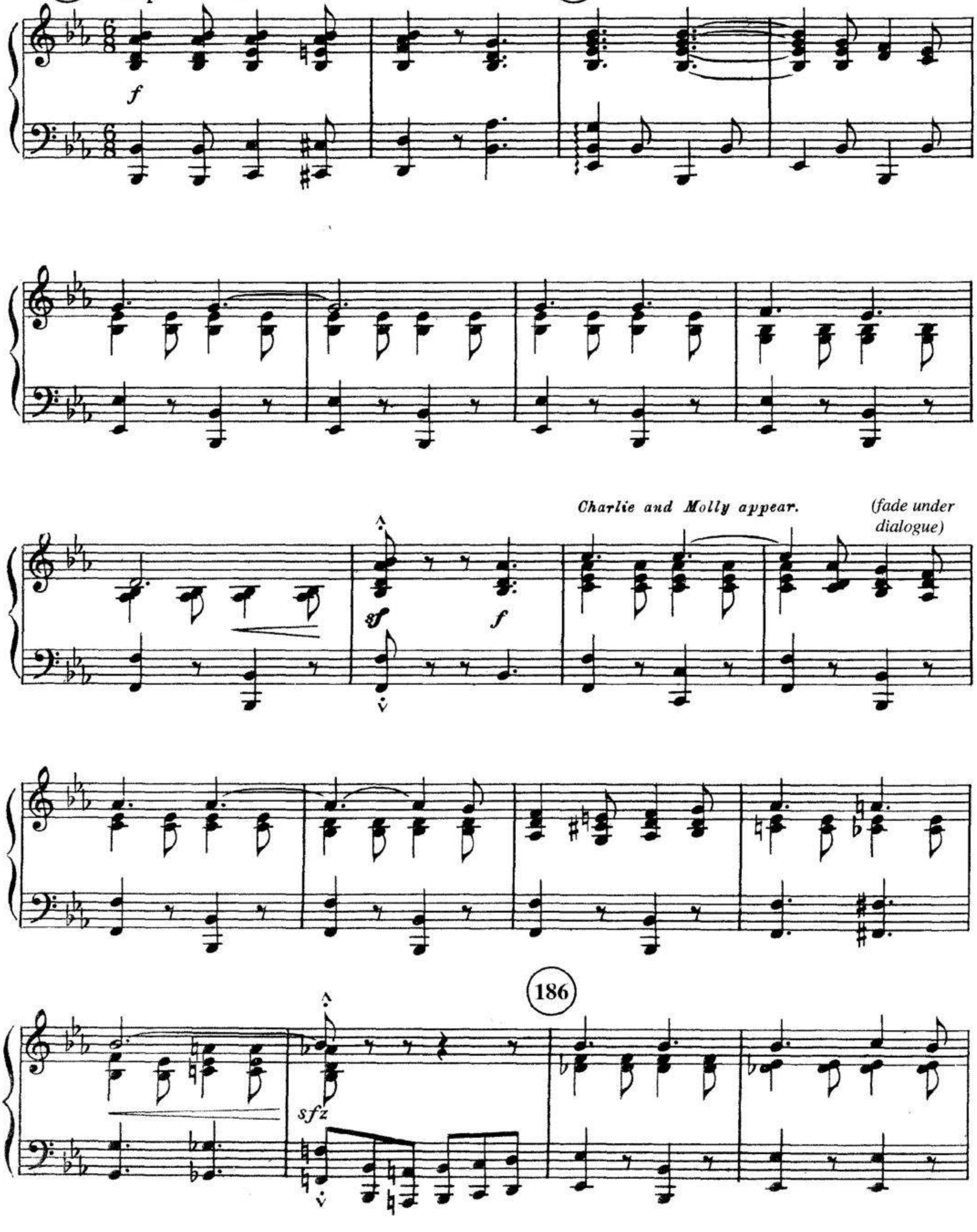
Cue to continue: ENGLISH PROFESSOR:
"Or all the charm is fled."

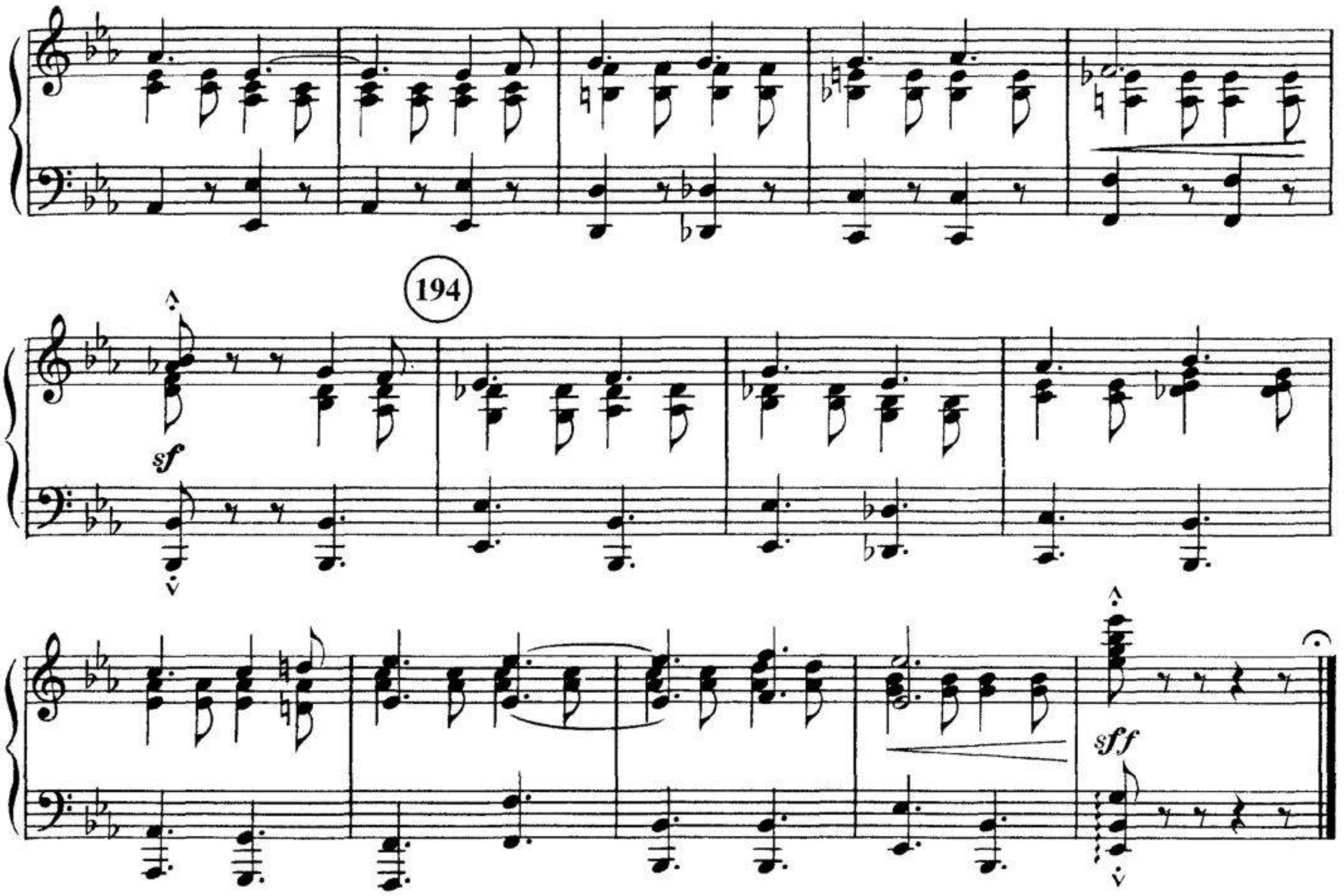

pp
131
PHILOSOPHY PROFESSOR: *"The progmatic philosopher searches" etc.*
CHORUS: *"You'll never drive her out of your mind!"*
Tempo I
CHORUS *(all sing)*
In your heart ev - 'ry day she is play - ing — her part
Enter Jennie (Dialogue)


147
JENNIE: "Bertram is teaching me to swim! We are learning a new stroke!"
CHORUS (all)
She is nev - er a - way and you'll
159
PHILOS. PROF: "The Greek Philosophers
nev - er be free!
pp
finally rebelled against fatalism"
165
CHORUS:
"We need not submit, Joe!"
repeat ad lib.
CHORUS: "Lots of good fish in the sea!"
6
8

168 CUE TO CONTINUE - JOE: *Then get her. I'm on the loose!* 170

Tempo di Marcia

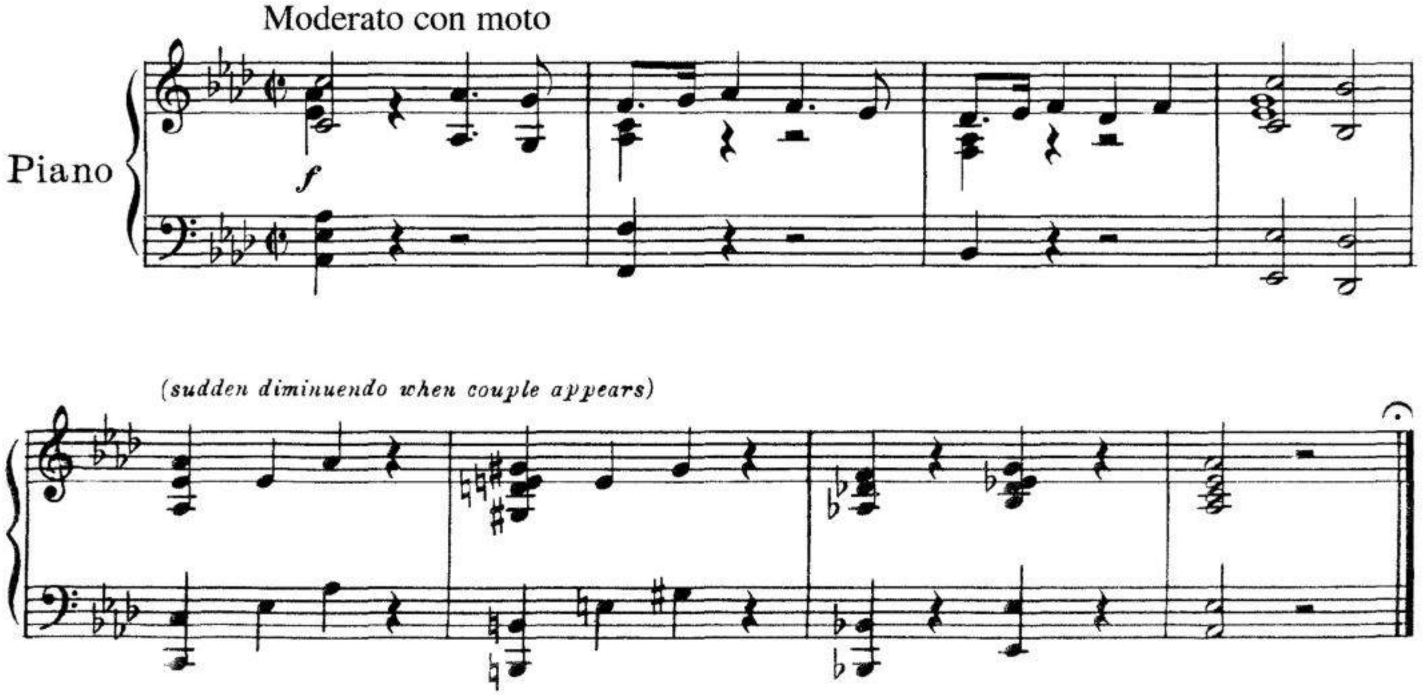

f
sf
f
Charlie and Molly appear.
(fade under dialogue)
186
sfz



No. 18

Change Of Scene

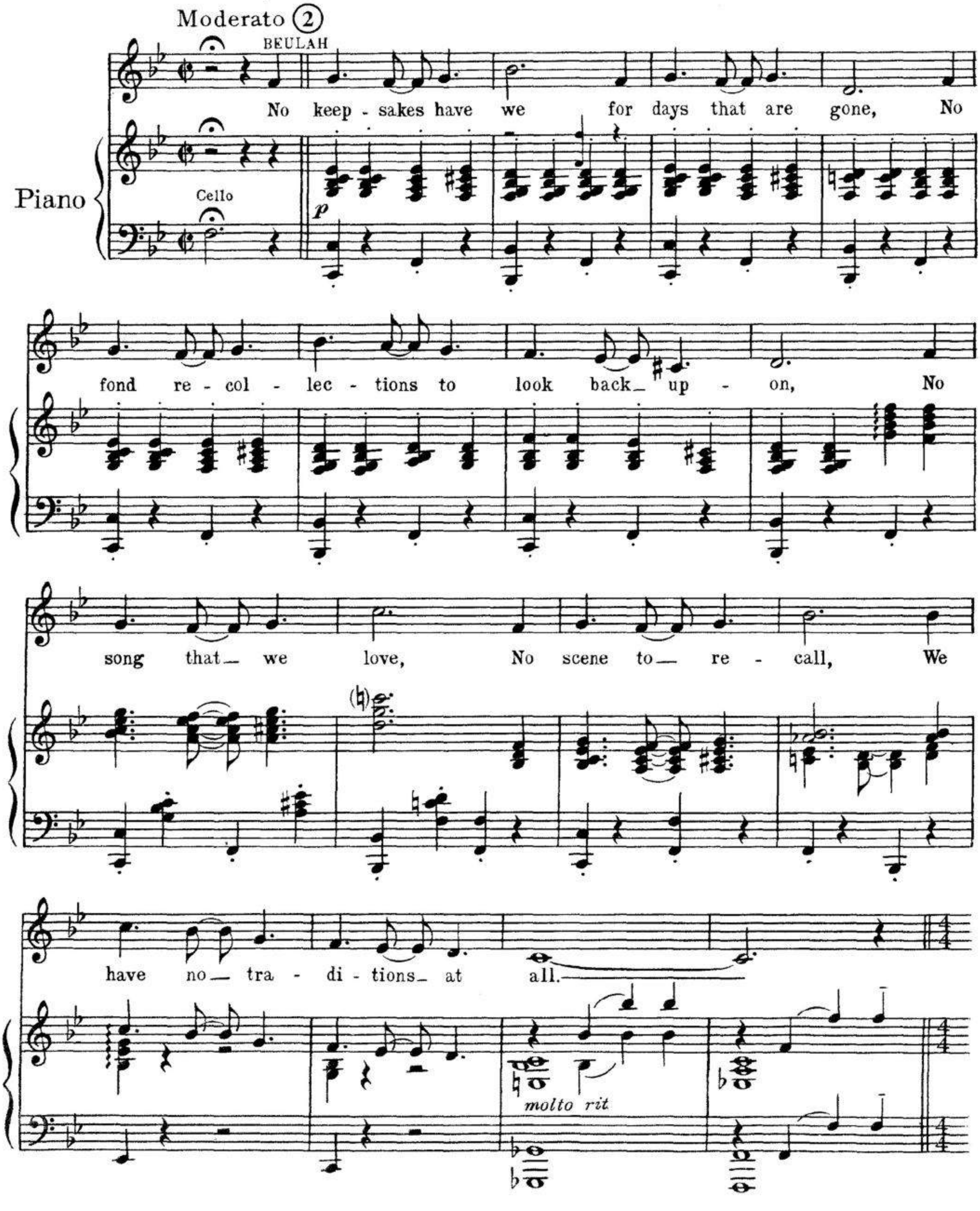
Cue: CHARLIE: *"Let's go and look for Joe and that big sister of yours."*

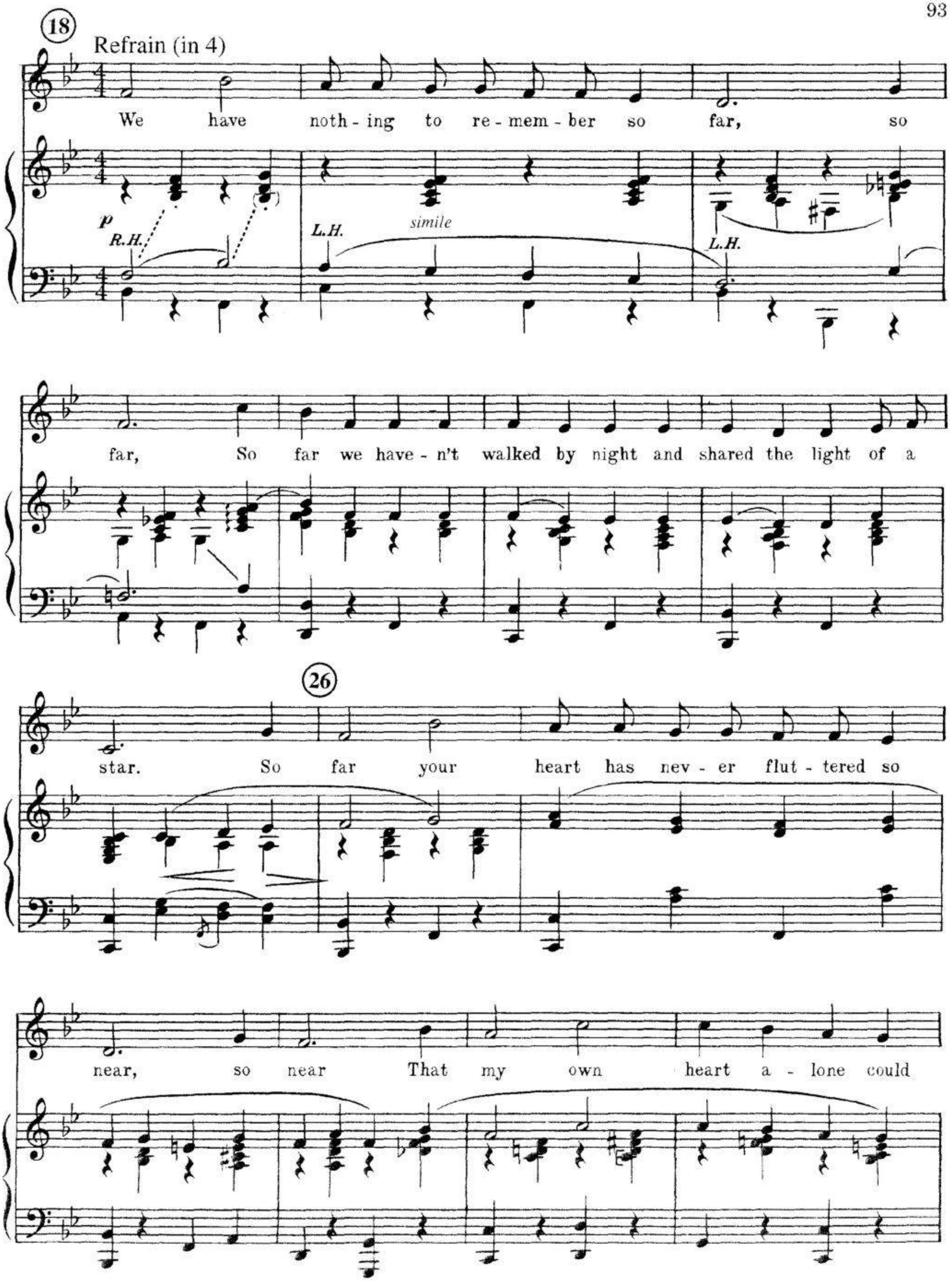

Moderato con moto
Piano
f
(sudden diminuendo when couple appears)

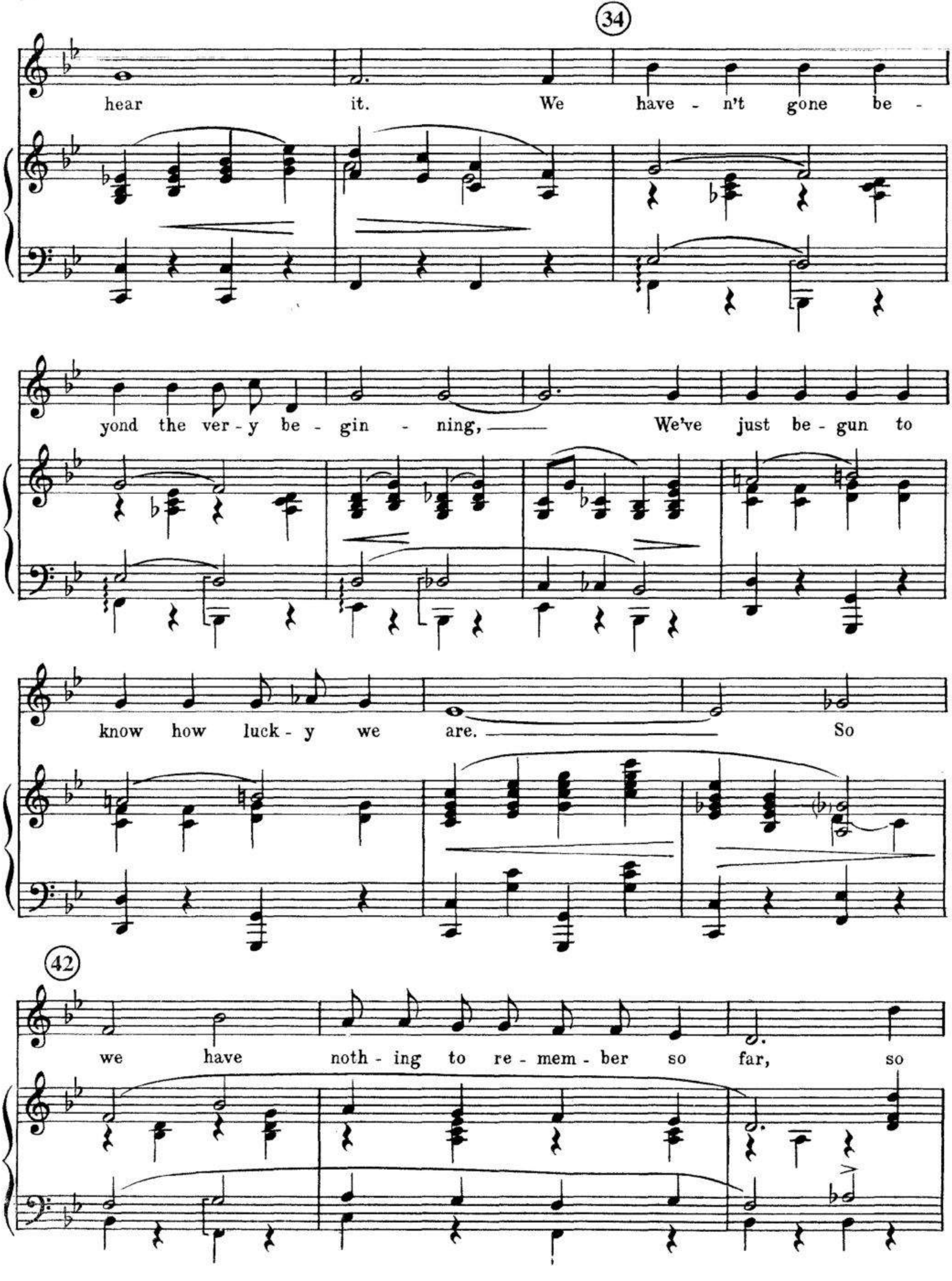
So Far

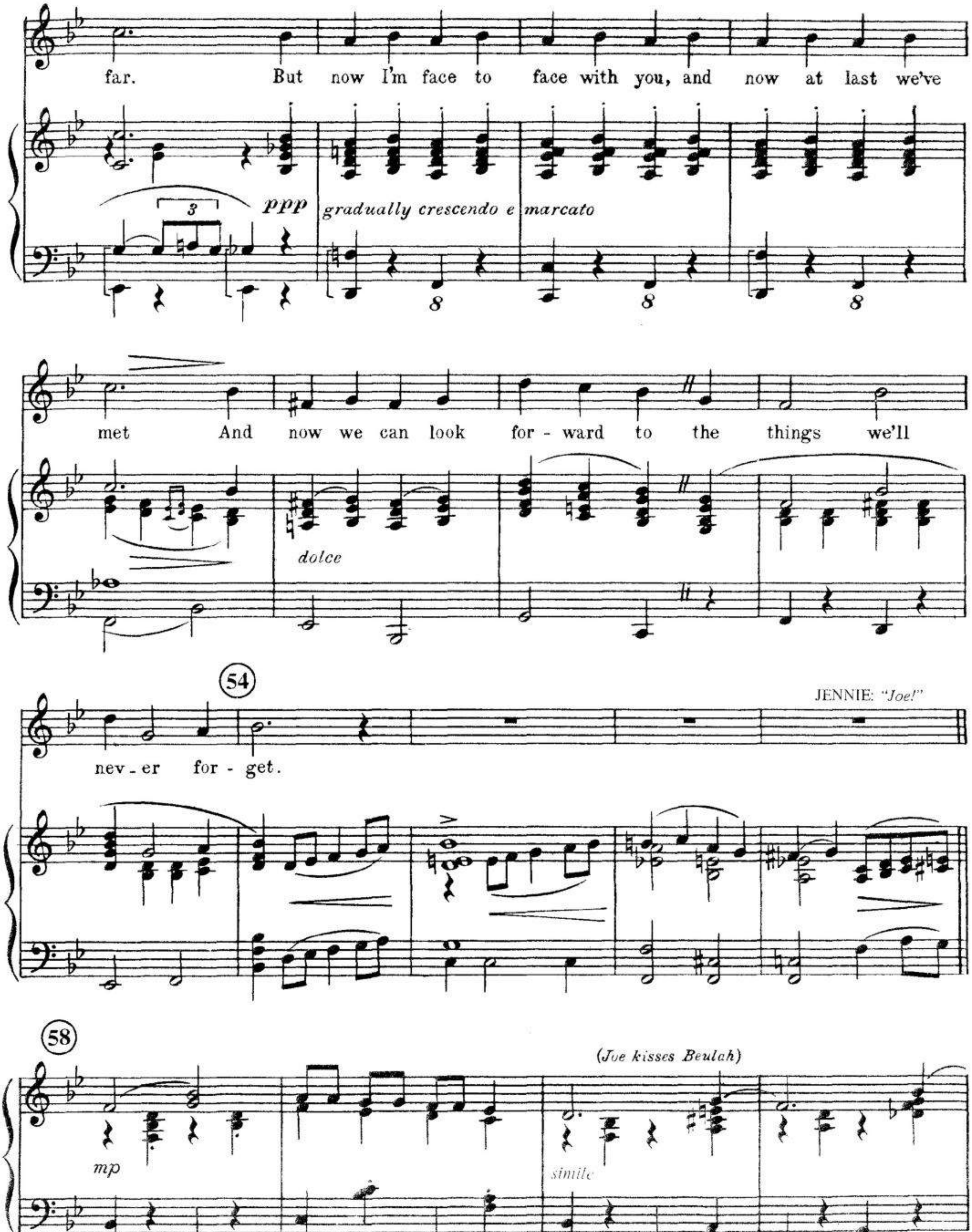
No. 19

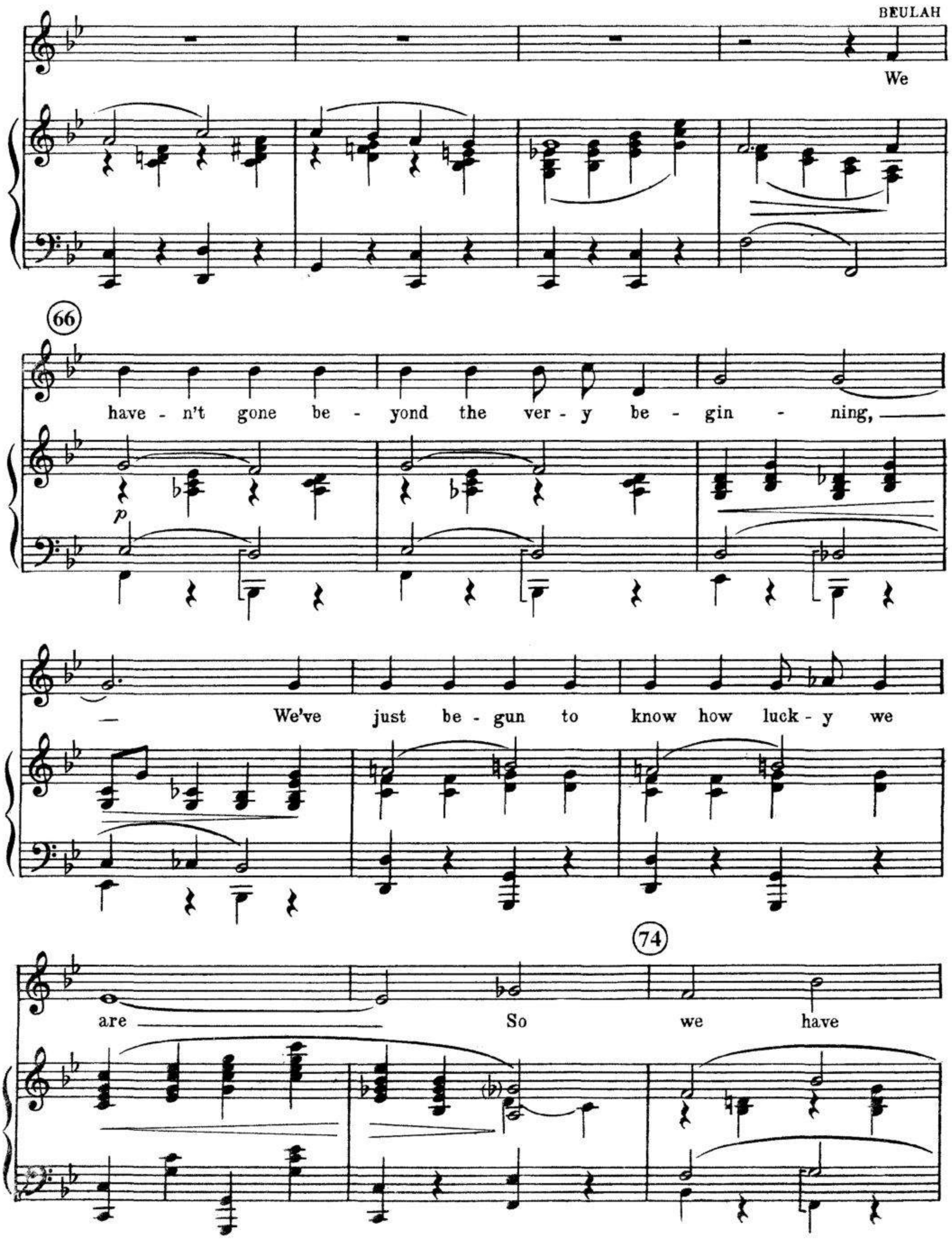
Cue: JOE: *"A blank page to write on!"*
BEULAH: *"Yeh, you and me both!"*

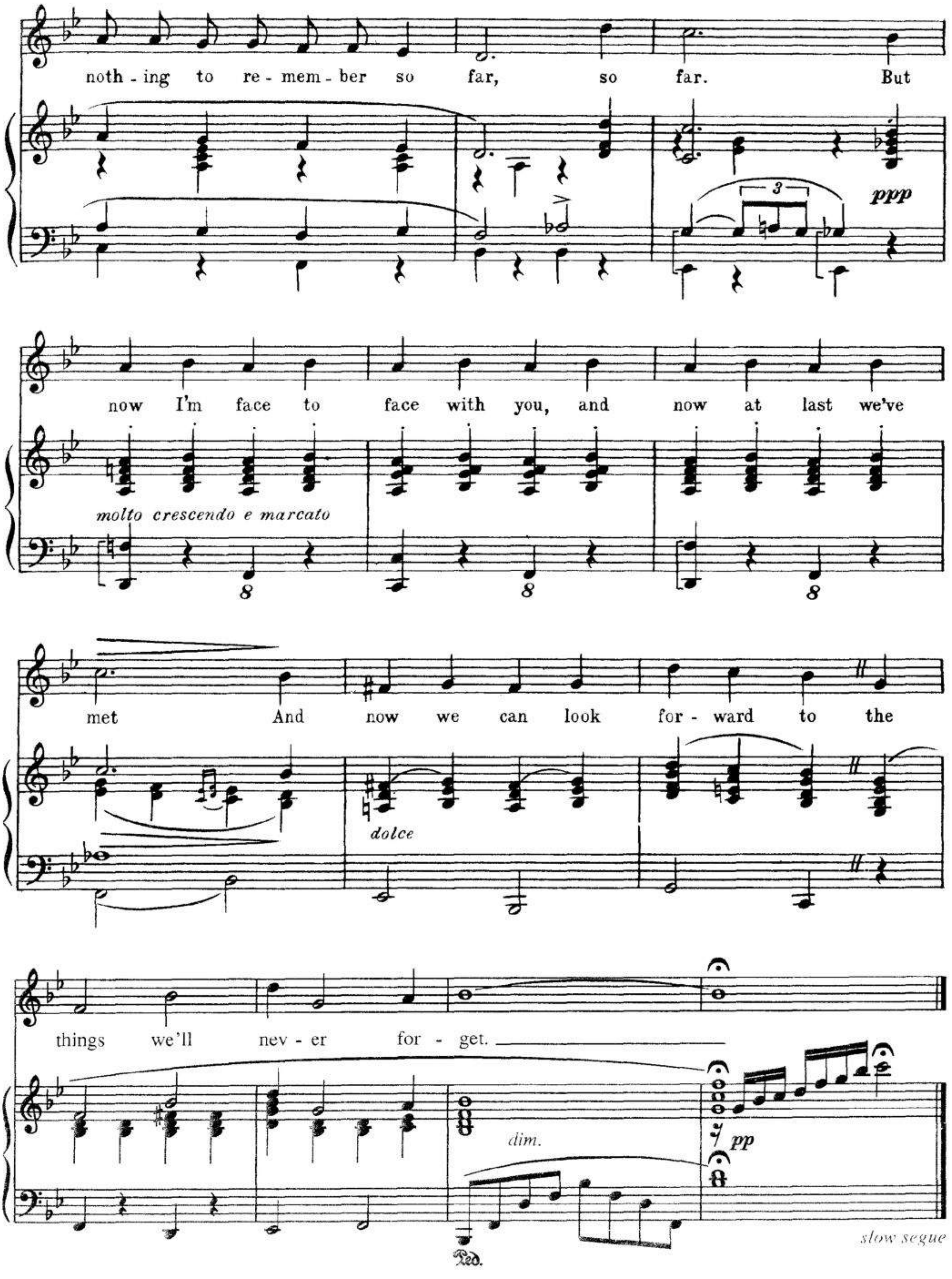

Moderato ②
BEULAH
No keep - sakes have we for days that are gone, No
fond re - col - lec - tions to look back_ up - on, No
song that_ we love, No scene to_ re - call, We
have no_ tra - di - tions_ at all._
Piano
Cello
p
molto rit


18
Refrain (in 4)
We have nothing to remember so far, so far,
So far we haven't walked by night and shared the light of a star.
26
So far your heart has never fluttered so near, so near
That my own heart alone could
p
R.H.
L.H.
simile
L.H.


34
hear it. We have - n't gone be -
yond the ver - y be - gin - ning,
We've just be - gun to
know how luck - y we are.
So
42
we have noth - ing to re - mem - ber so far, so


far. But now I'm face to face with you, and now at last we've
ppp
3
gradually crescendo e marcato
8
8
8
met And now we can look for - ward to the things we'll
dolce
54
nev - er for - get.
JENNIE: "Joe!"
58
mp
(Joe kisses Beulah)
simile


BEULAH
We
66
have - n't gone be - yond the ver - y be - gin - ning,
p
We've just be - gun to know how luck - y we
are
74
So we have

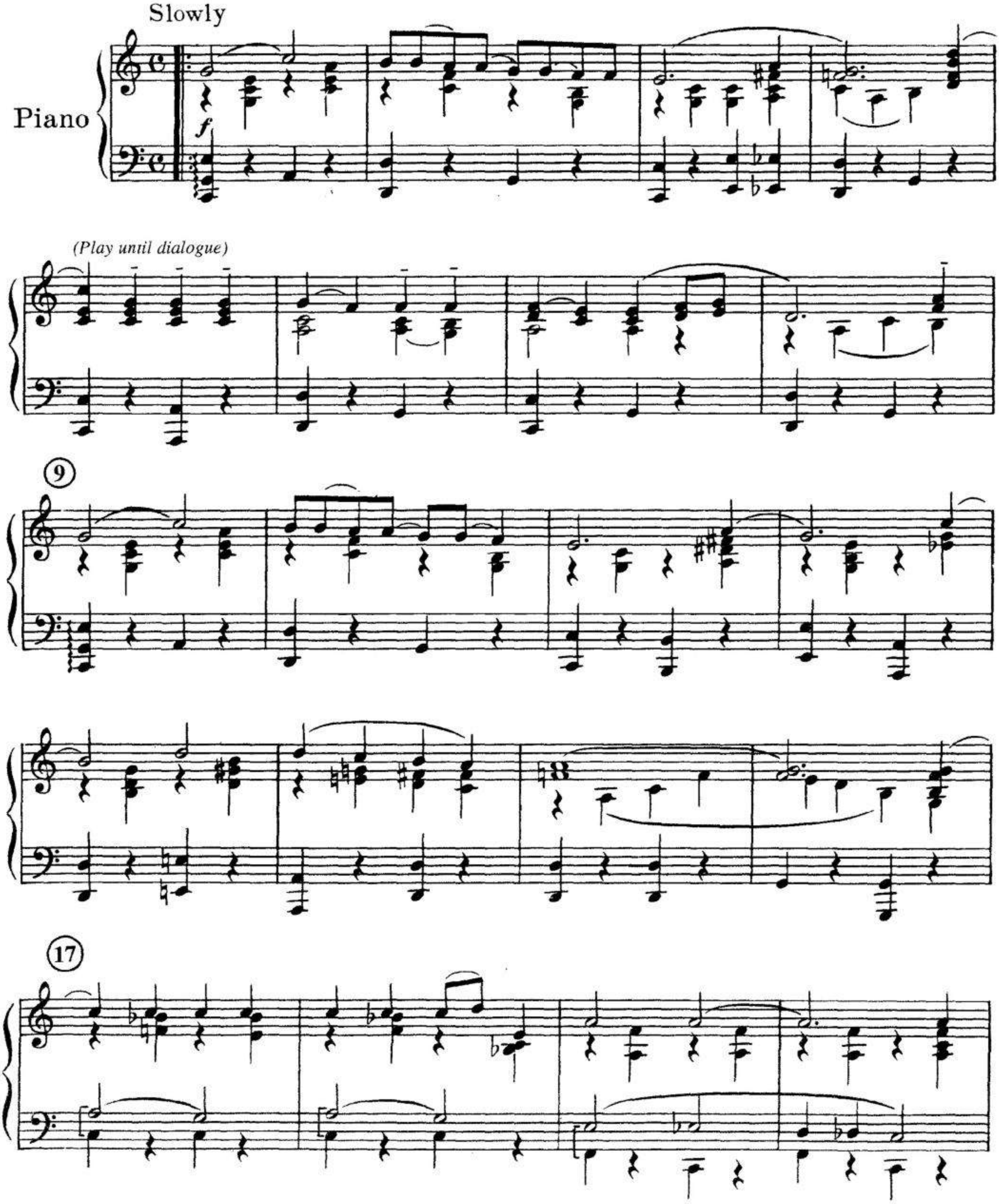

noth - ing to re - mem - ber so far, so far. But
ppp
3
now I'm face to face with you, and now at last we've
molto crescendo e marcato
8
8
8
met And now we can look for - ward to the
dolce
things we'll nev - er for - get.
dim.
pp
Ped.
slow segue

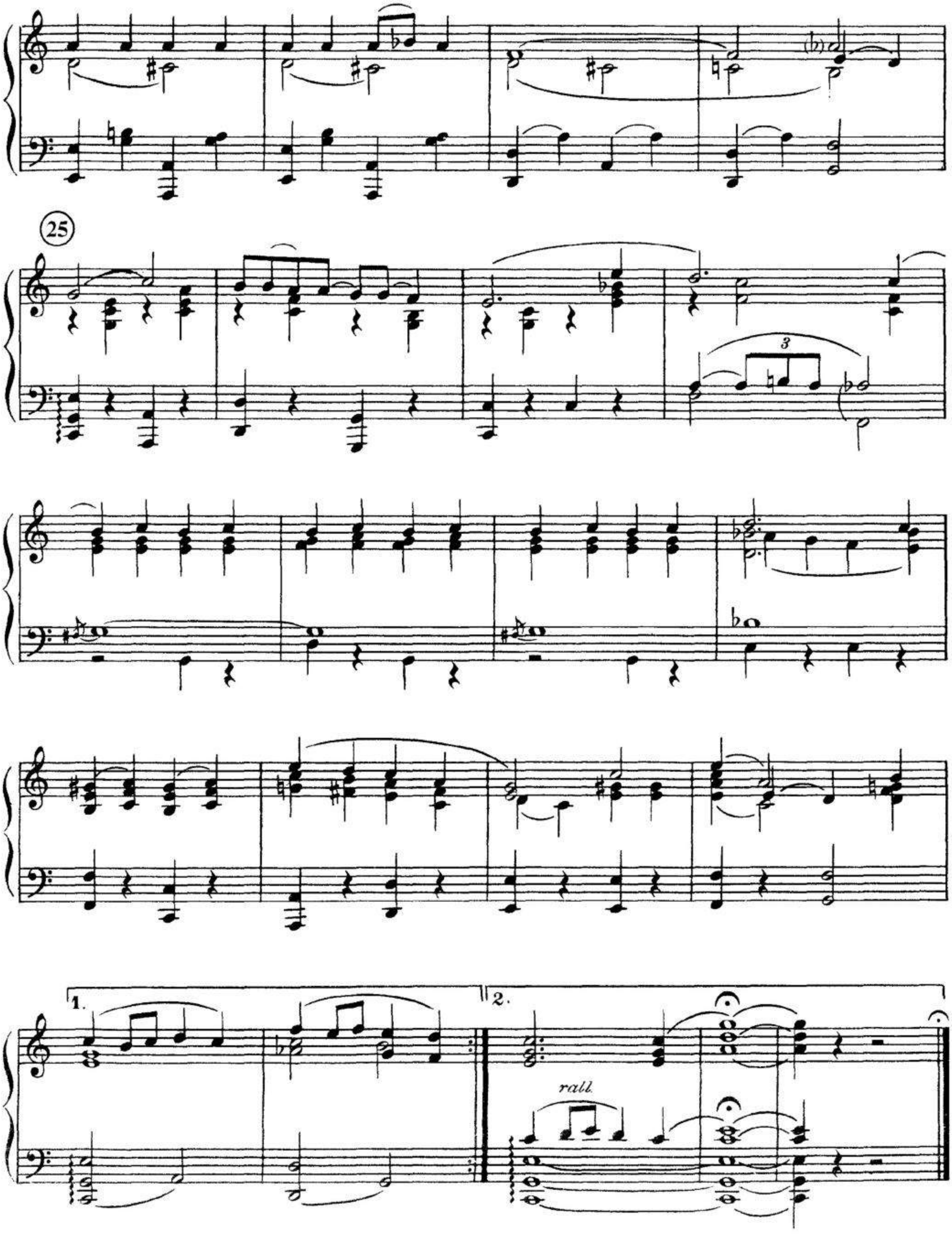
No. 20

Change Of Scene

("So Far")

Cue: BEULAH: *"The little louse is asleep."*


Slowly
Piano
f
(Play until dialogue)
9
17

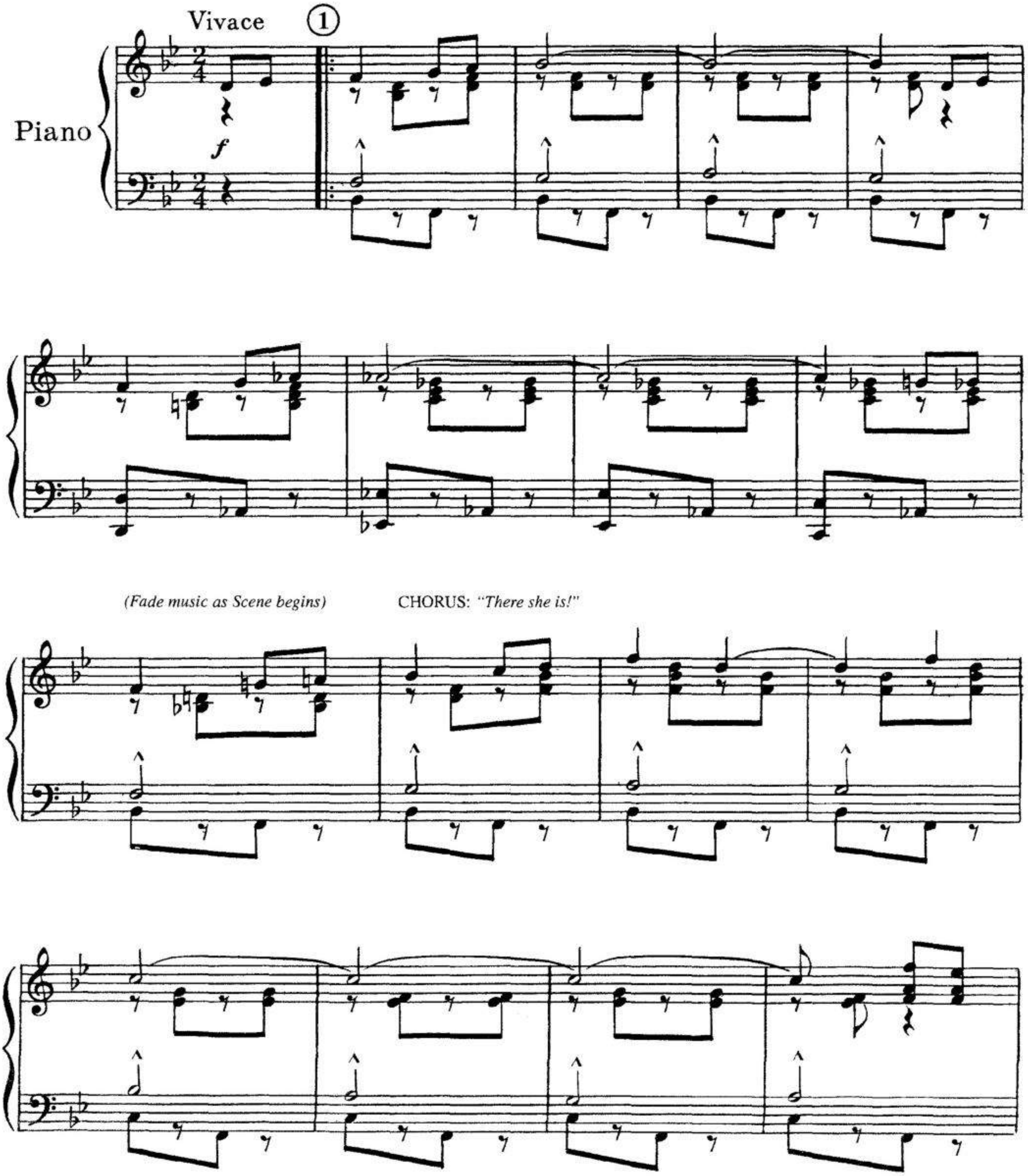

(b)
25
3
1.
2.
rall.

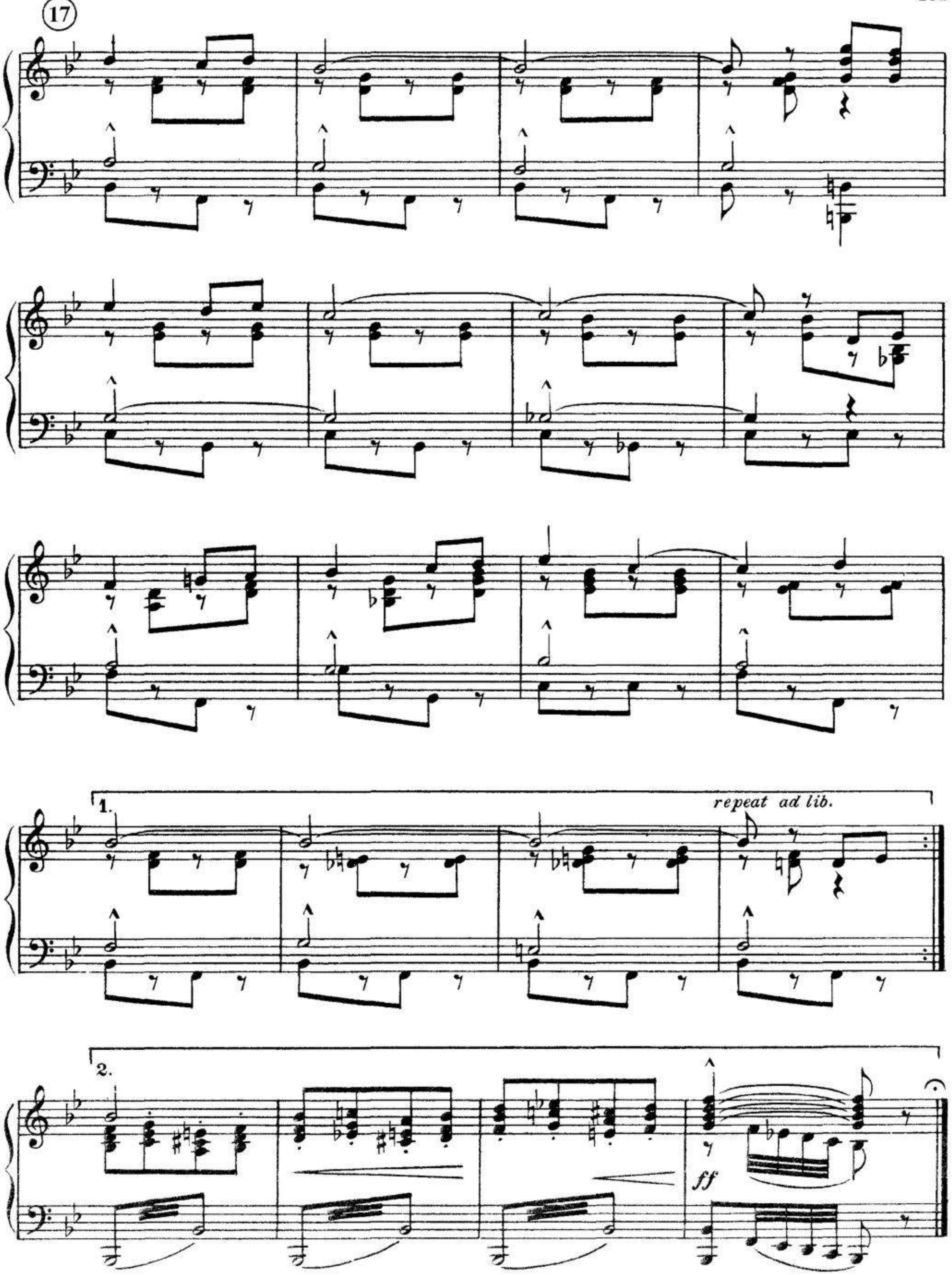
No. 21

Change Of Scene

("You Are Never Away")

Cue: JOE: *"Come on, you July!"*

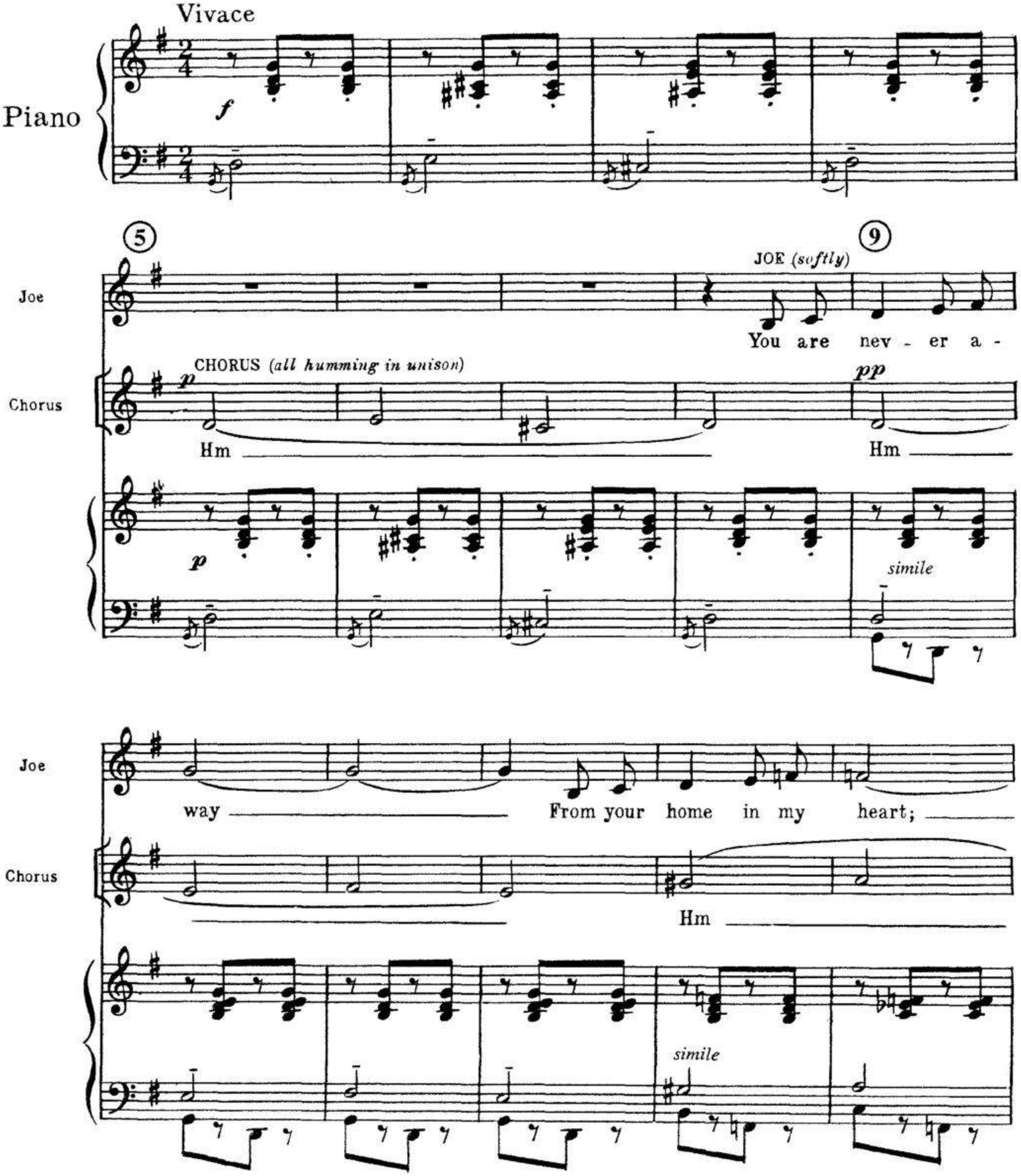

Vivace
①
Piano
f
(Fade music as Scene begins)
CHORUS: "There she is!"

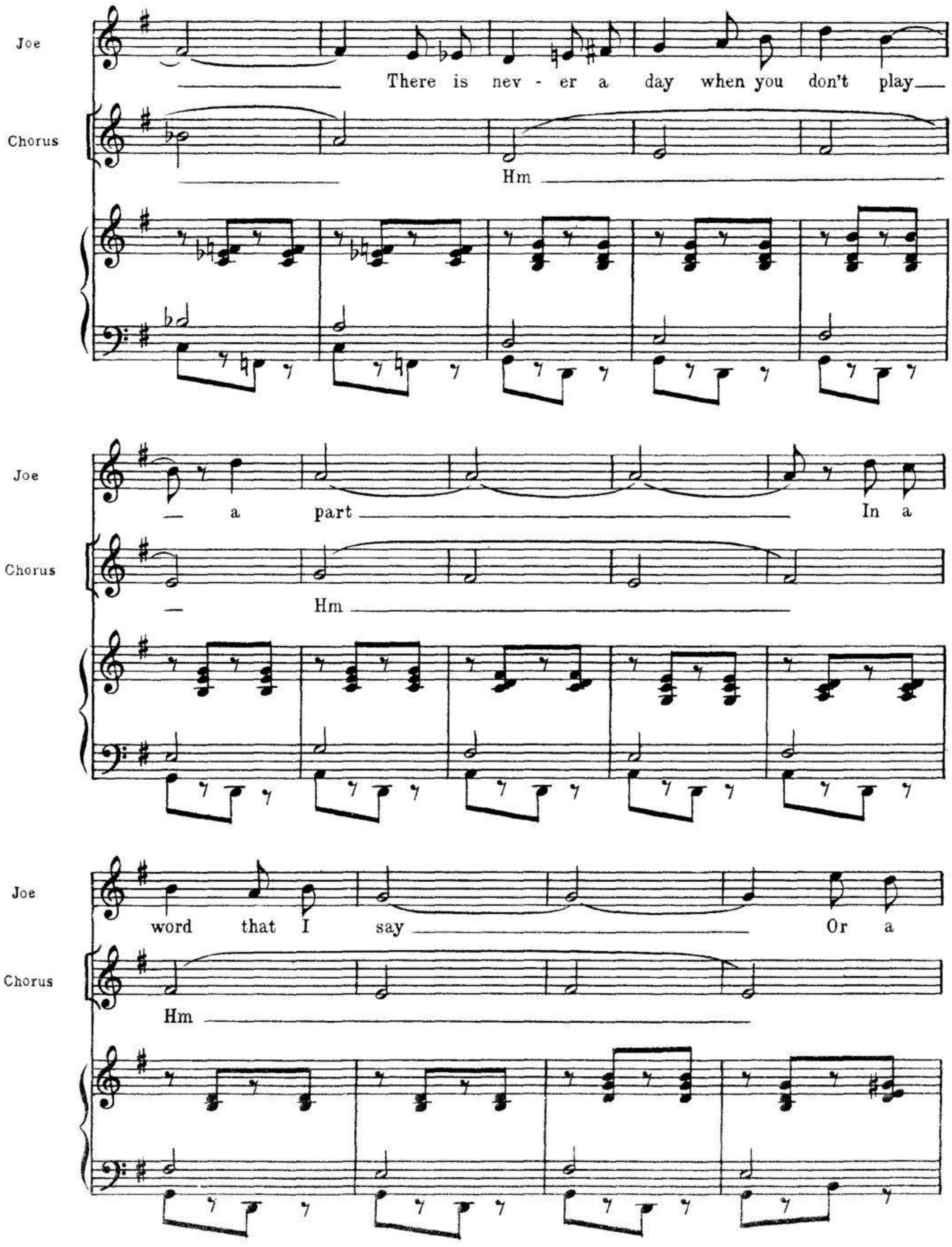

⑰
1.
repeat ad lib.
2.
ff

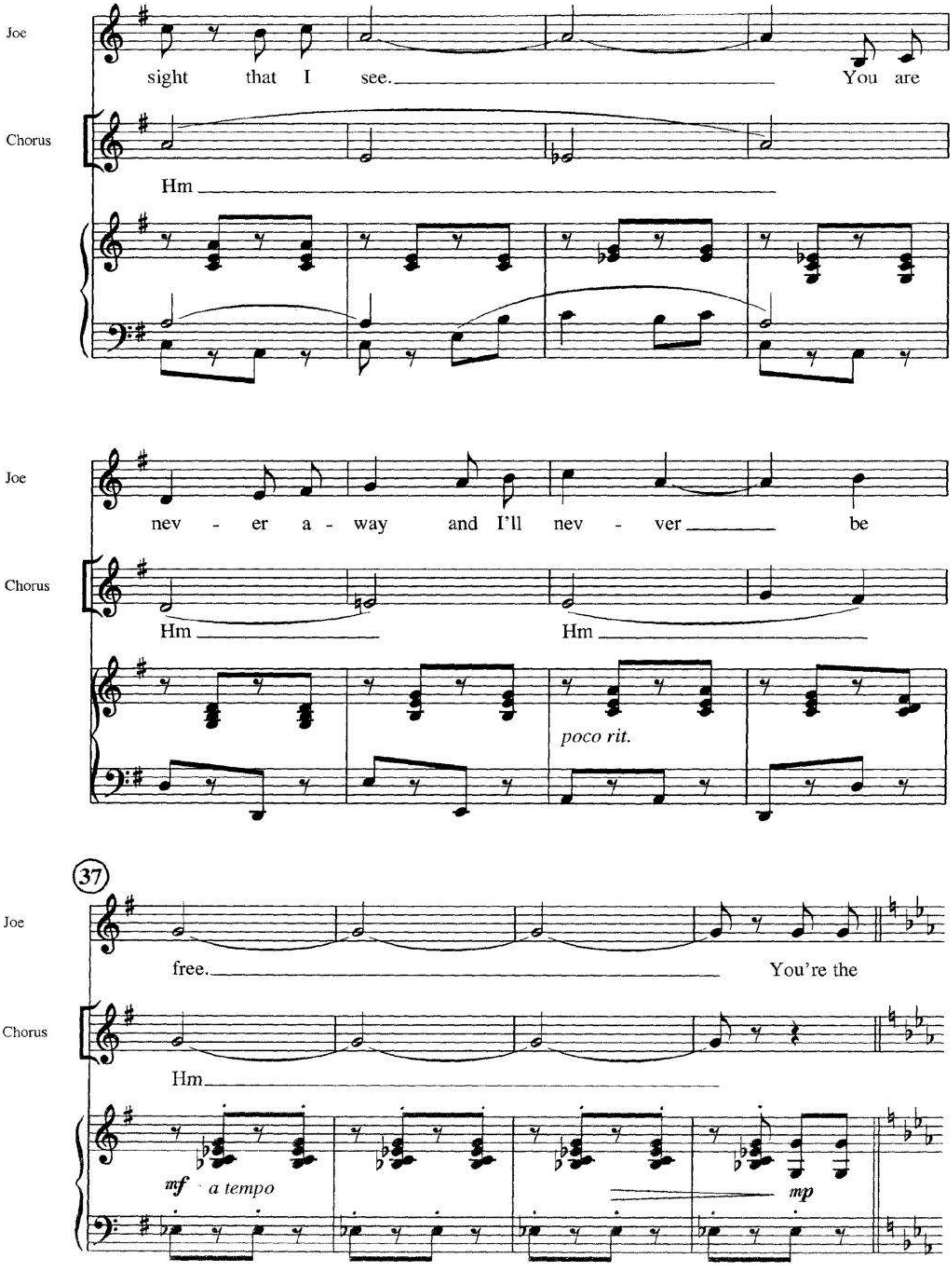
You Are Never Away

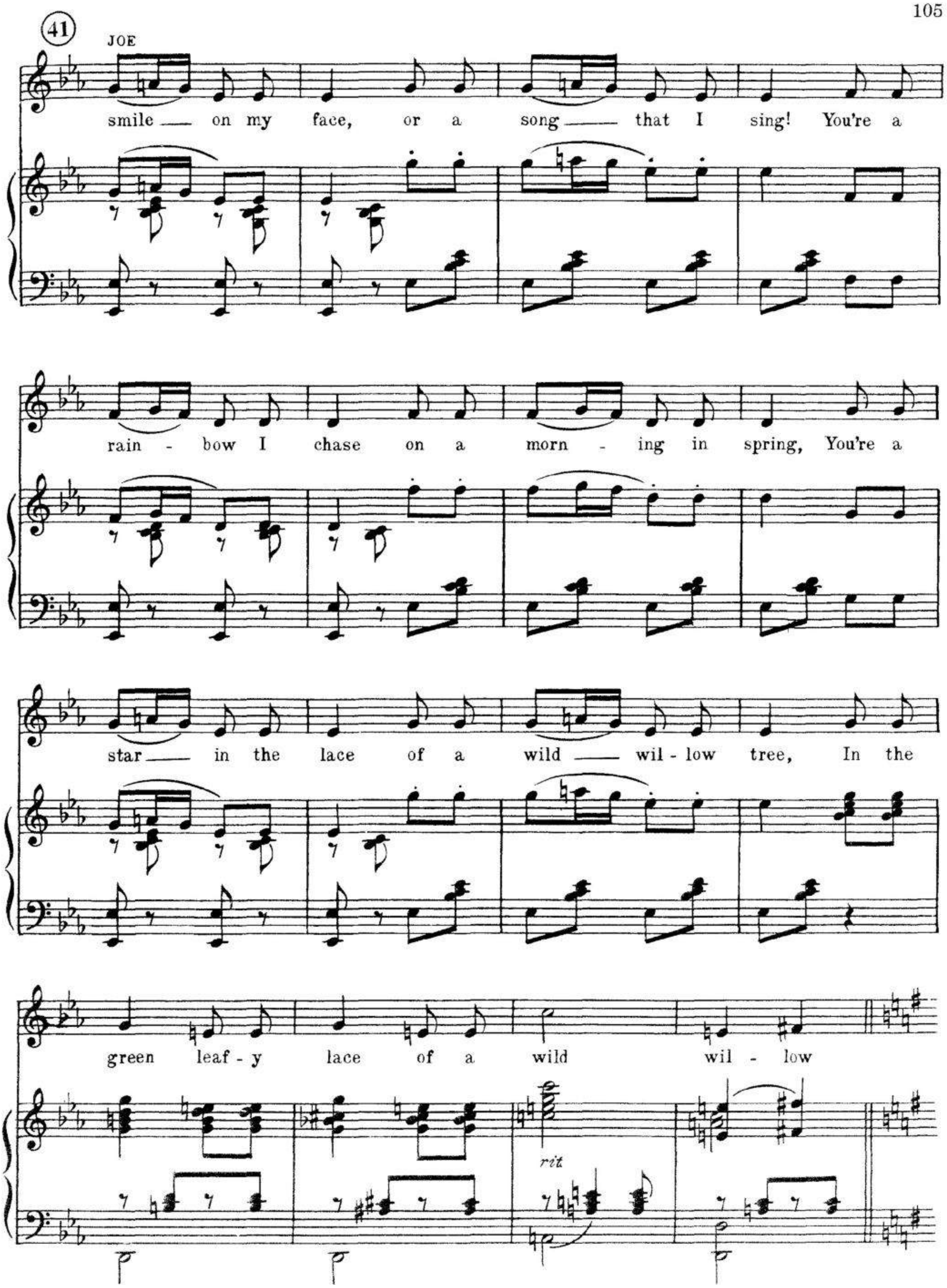
No. 22

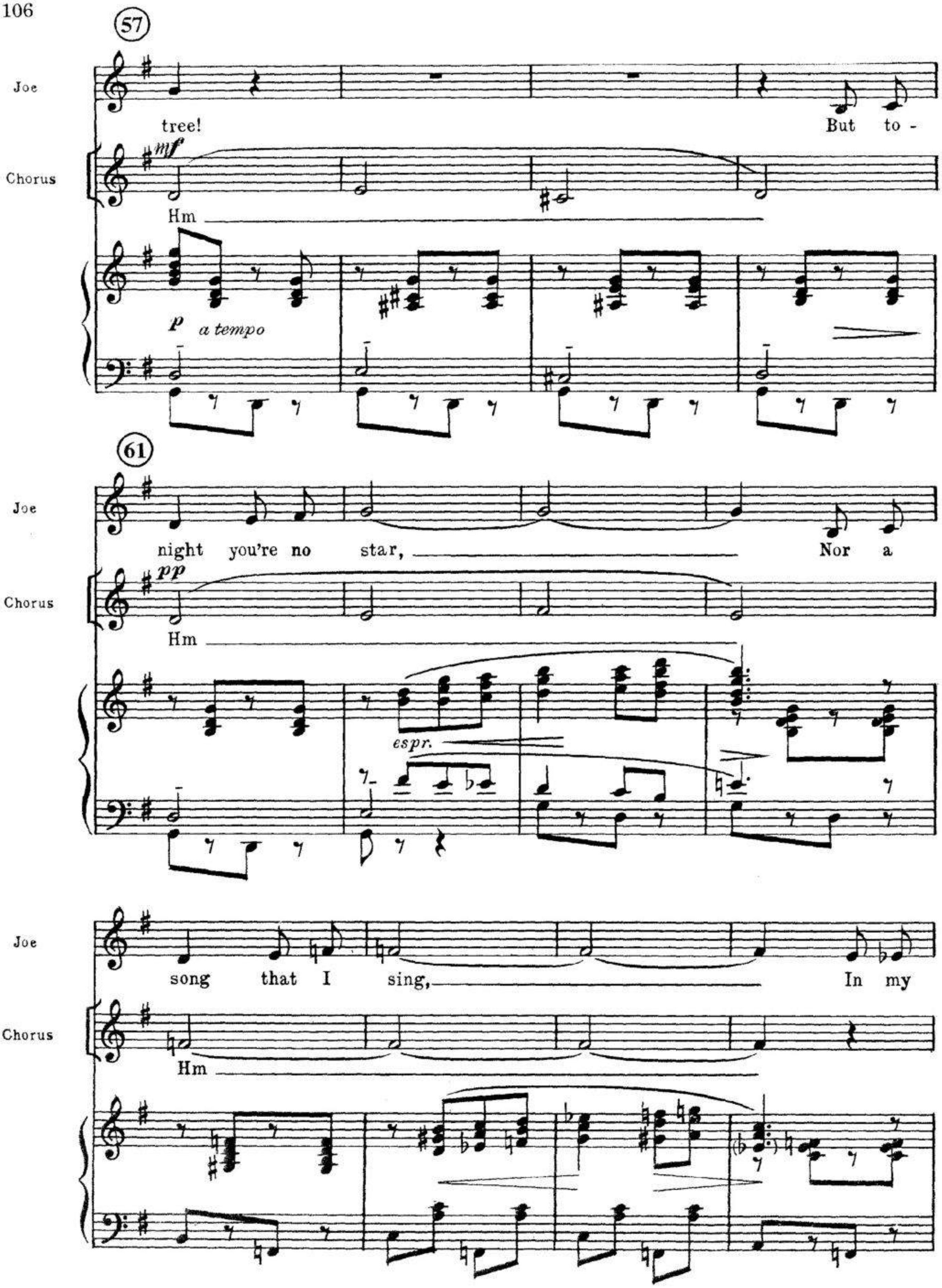
Cue: JENNIE: *"Do you Joe?"*
JOE: *"Every minute!"*

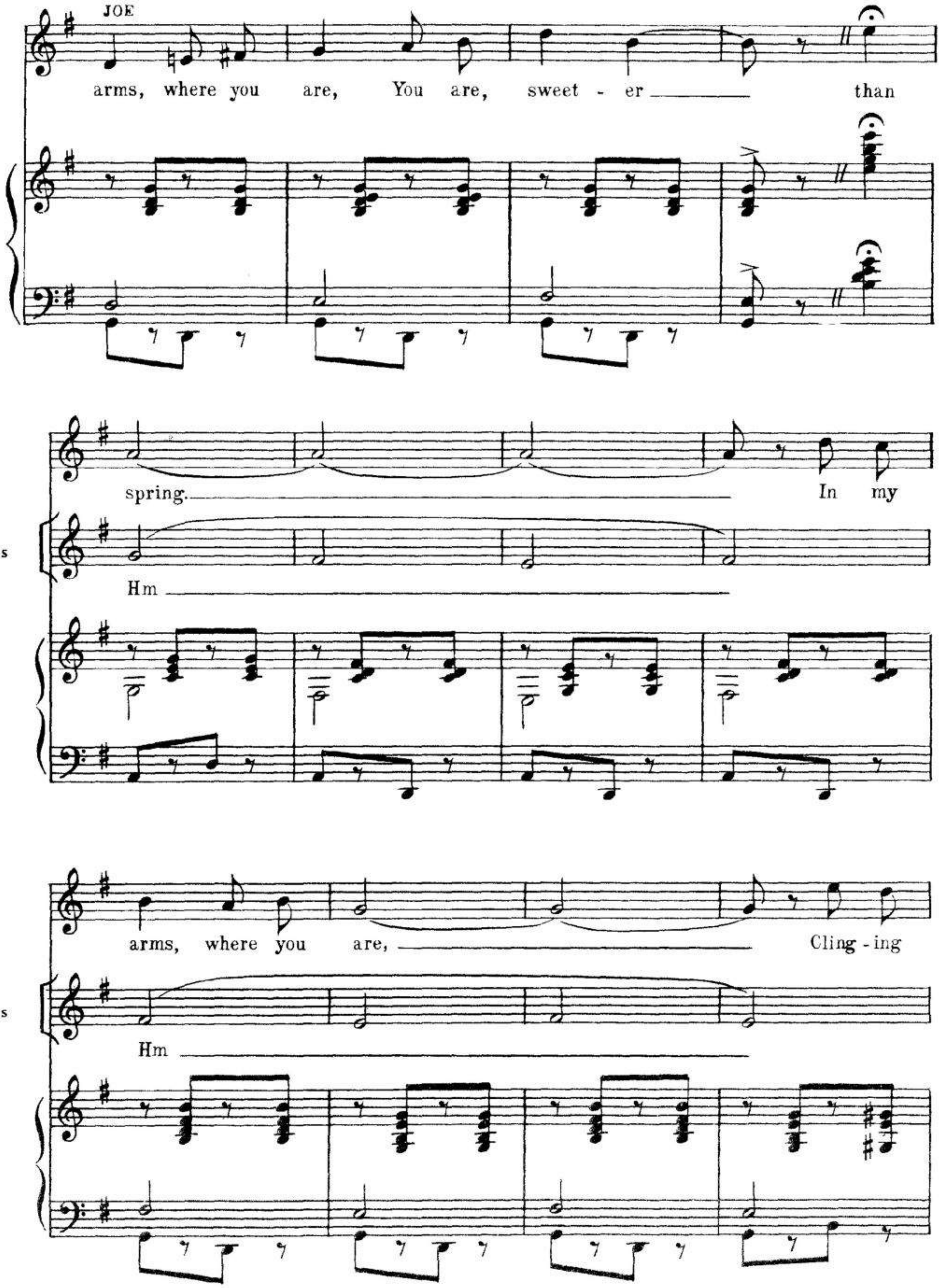

Vivace
Piano
f
⑤
⑨
Joe
Chorus
JOE (softly)
You are nev - er a -
CHORUS (all humming in unison)
p
pp
Hm
Hm
p
simile
way
From your home in my heart;
Hm
simile

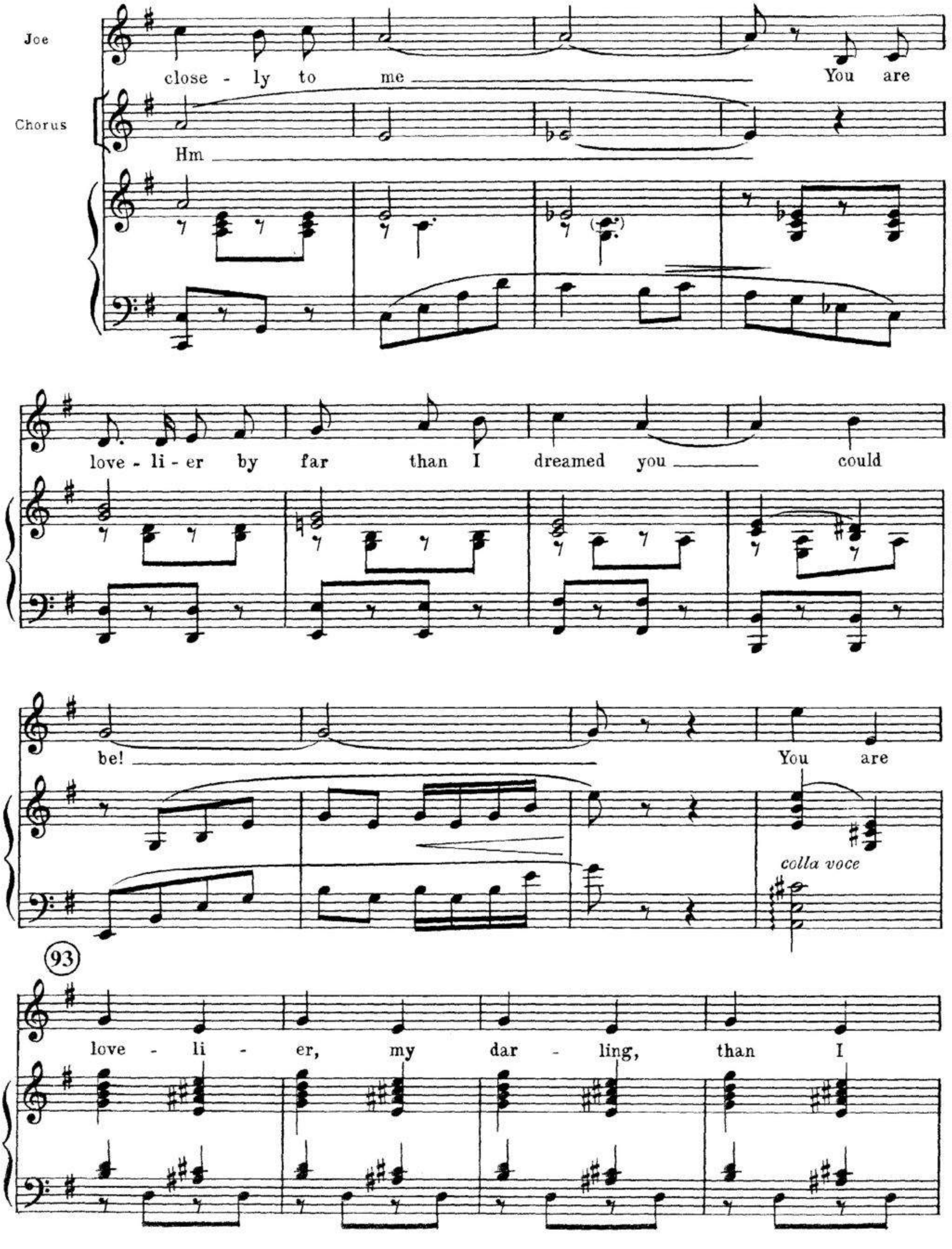

Joe
Chorus
There is never a day when you don't play a part
In a word that I say
Or a
Hm
Hm
Hm

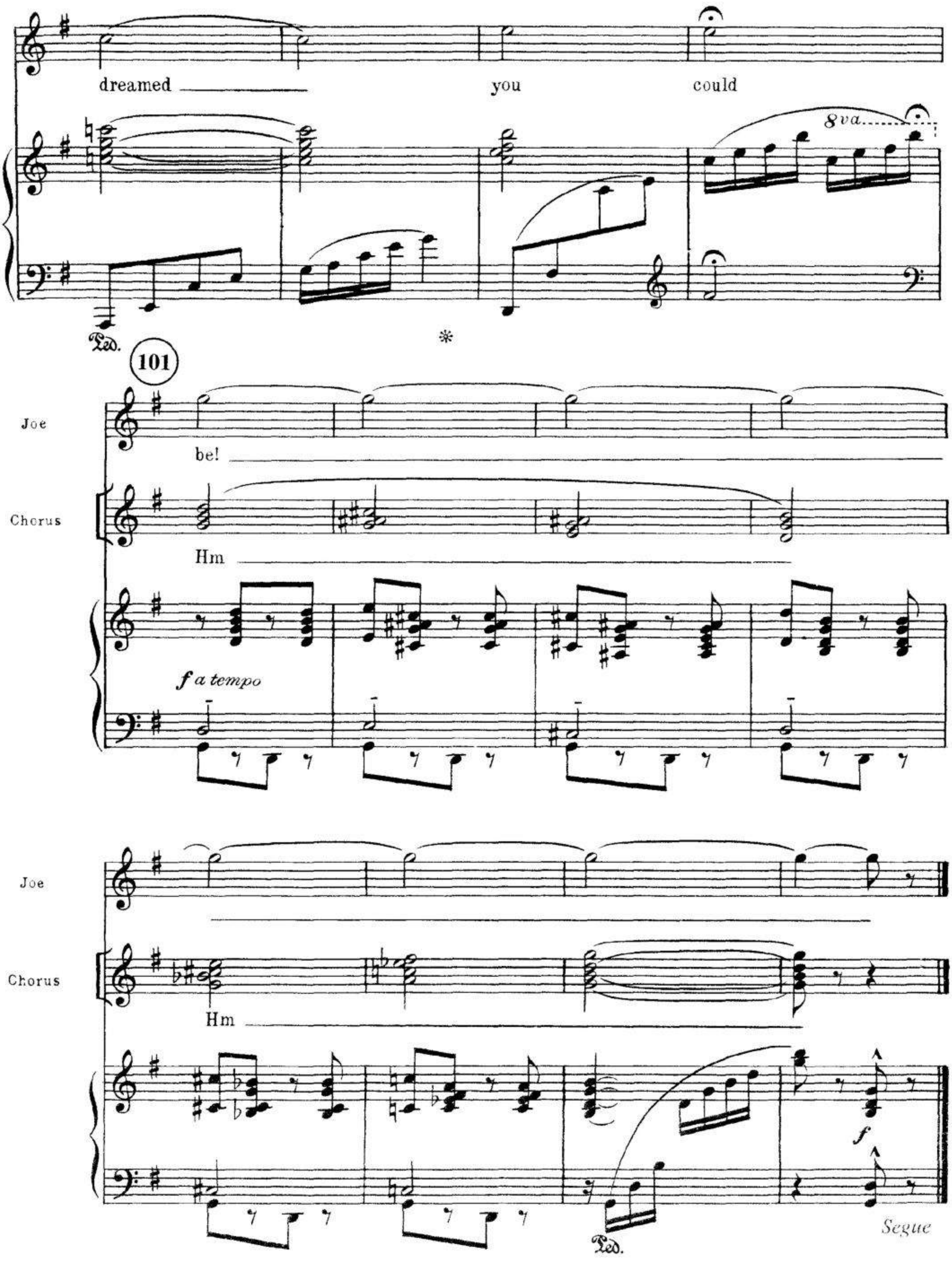

Joe
sight that I see.
You are
Chorus
Hm
Joe
nev - er a - way and I'll nev - ver be
Chorus
Hm
Hm
poco rit.
37
Joe
free.
You're the
Chorus
Hm
mf a tempo
mp


41
JOE
smile — on my face, or a song — that I sing! You're a
rain - bow I chase on a morn - ing in spring, You're a
star — in the lace of a wild — wil - low tree, In the
green leaf - y lace of a wild wil - low
rit.


57
Joe
tree!
But to -
Chorus
mf
Hm
p
a tempo
61
Joe
night you're no star,
Nor a
Chorus
pp
Hm
espr.
Joe
song that I sing,
In my
Chorus
Hm


JOE
arms, where you are, You are, sweet - er than
Joe
spring. In my
Chorus
Hm
Joe
arms, where you are, Cling - ing
Chorus
Hm

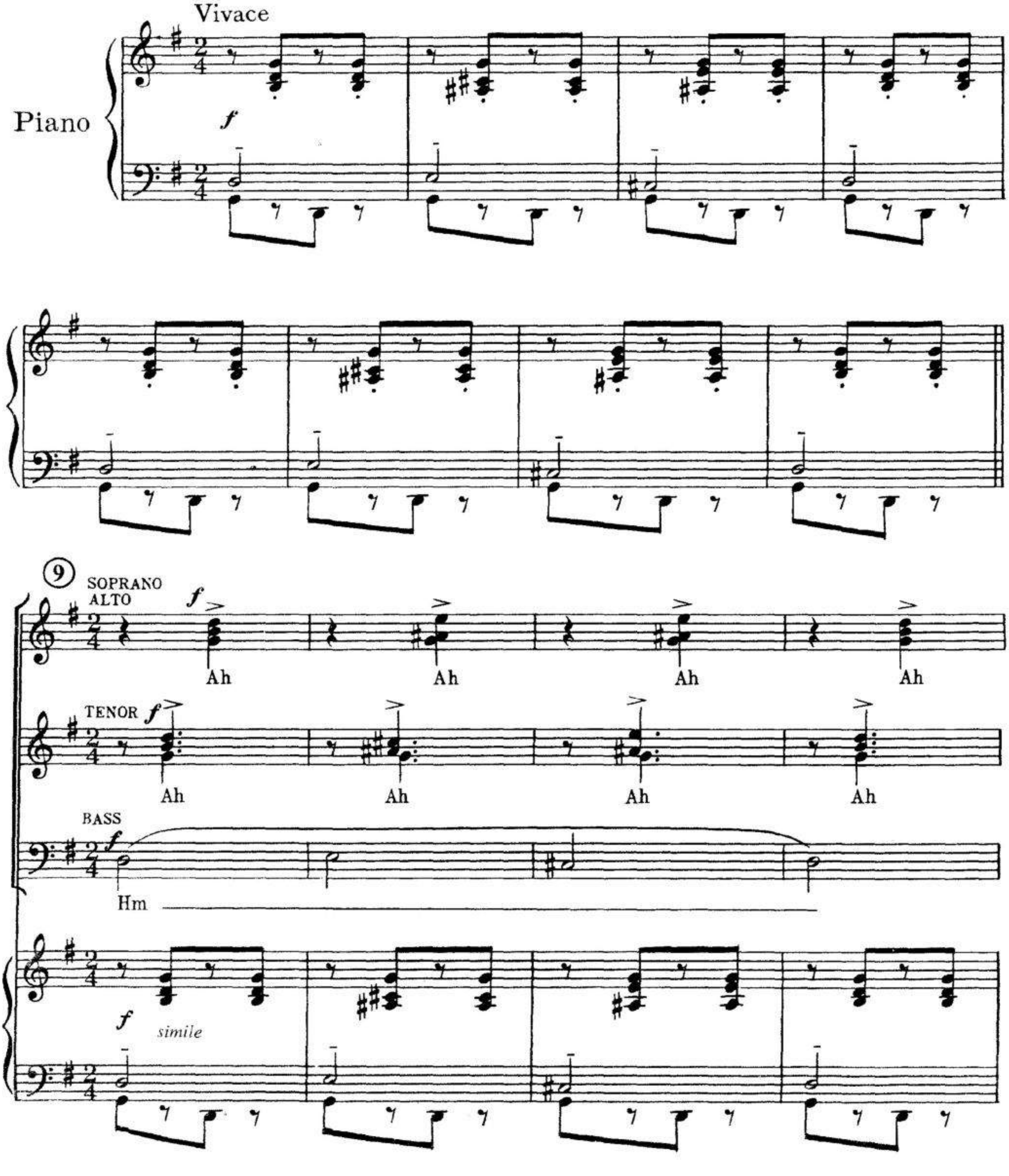

Joe
Chorus
close - ly to me
You are
Hm
love - li - er by far than I dreamed you could
be!
You are
colla voce
93
love - li - er, my dar - ling, than I

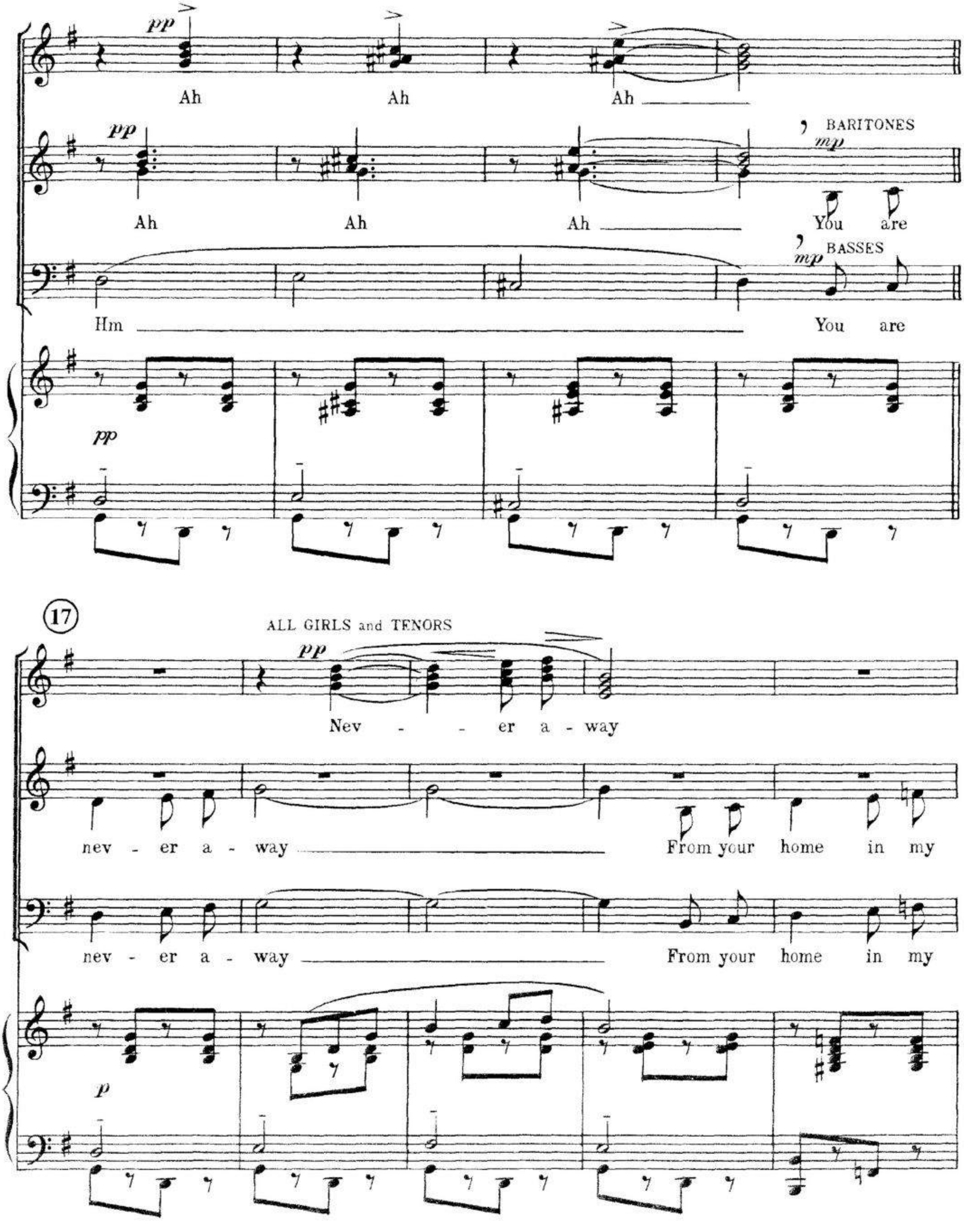

dreamed
you
could
8va
Ped.
※
101
Joe
be!
Chorus
Hm
f a tempo
Joe
Chorus
Hm
f
Ped.
Segue

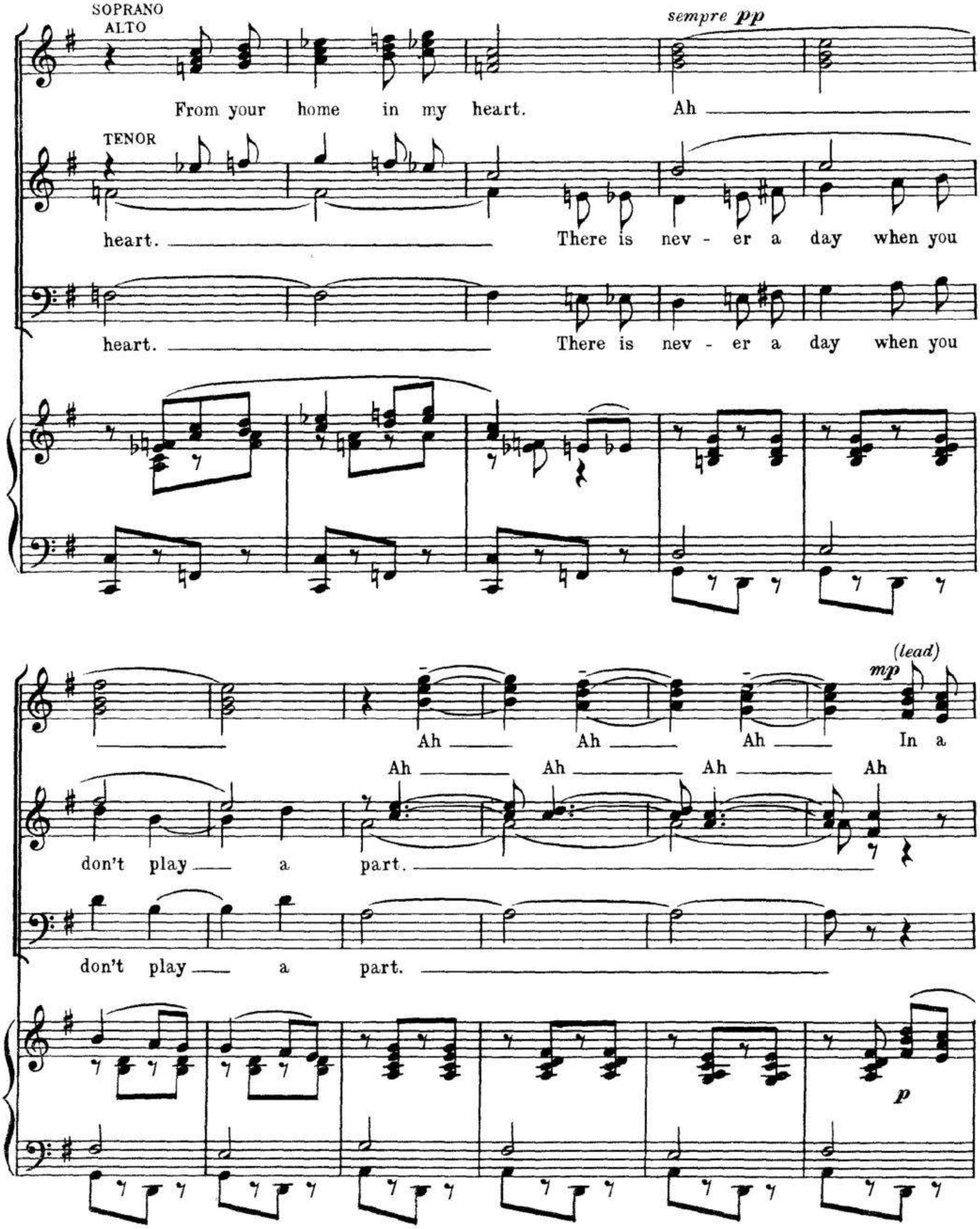
No. 22A

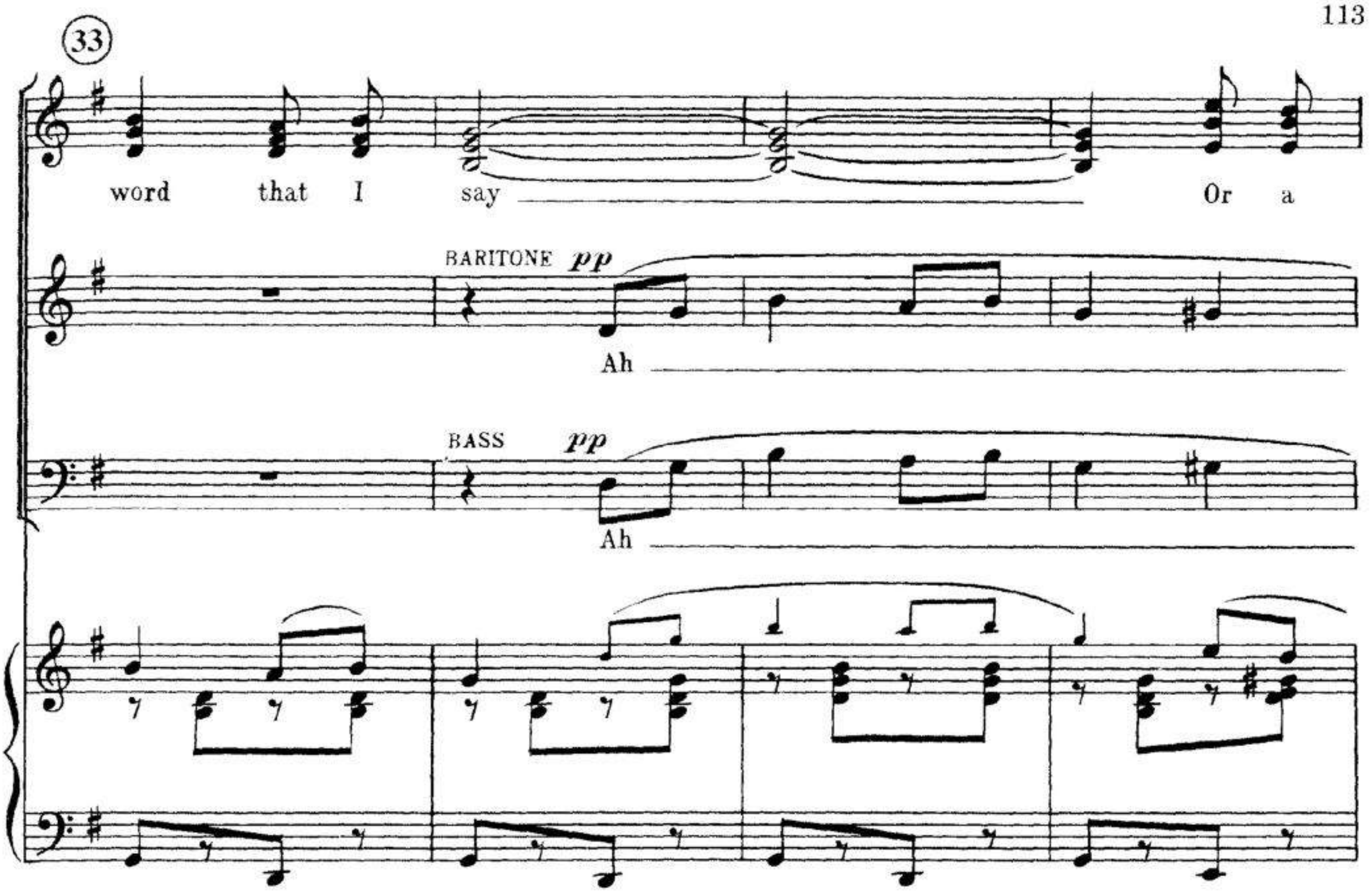
You Are Never Away (Encore)

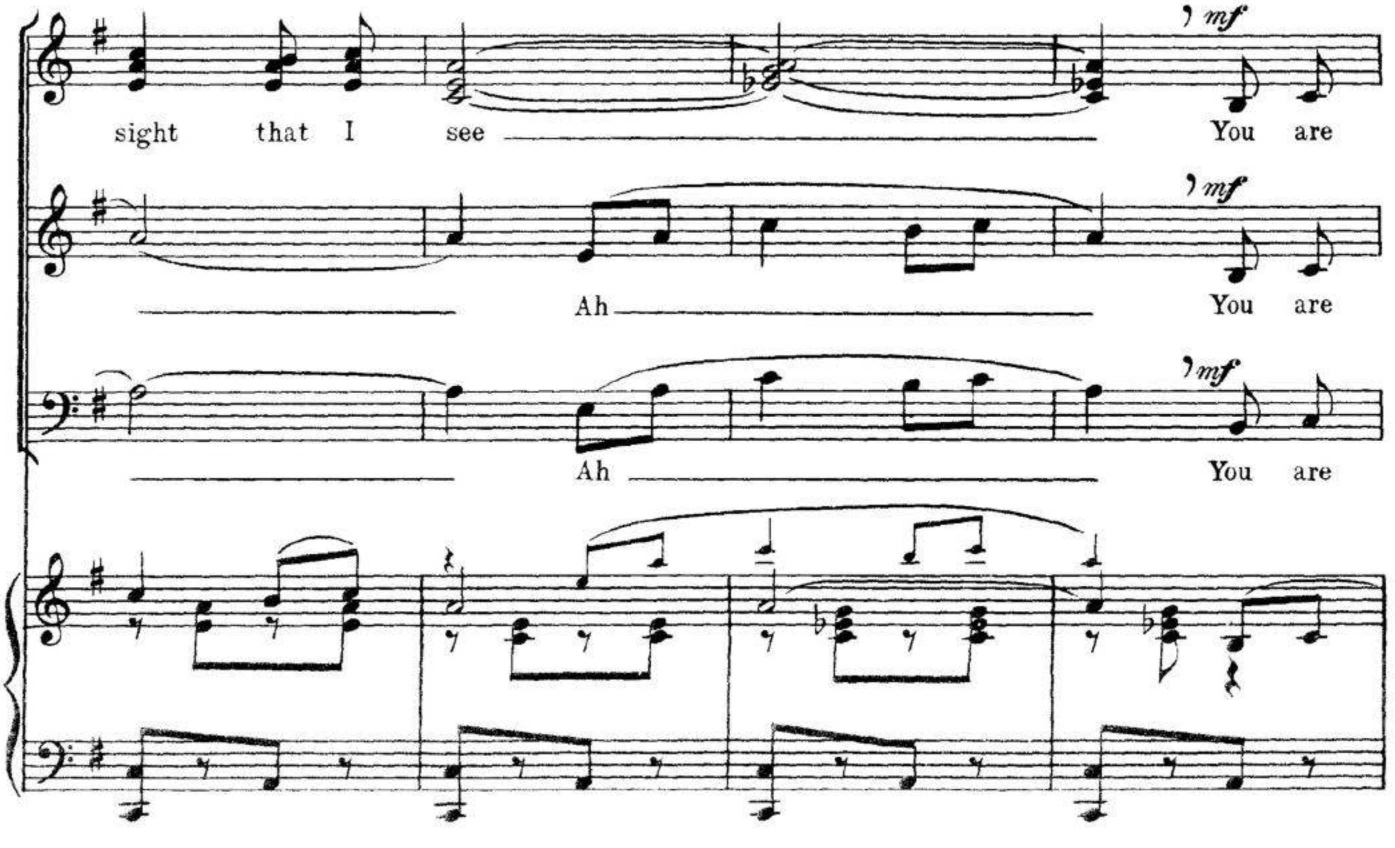
(Joe and Chorus)

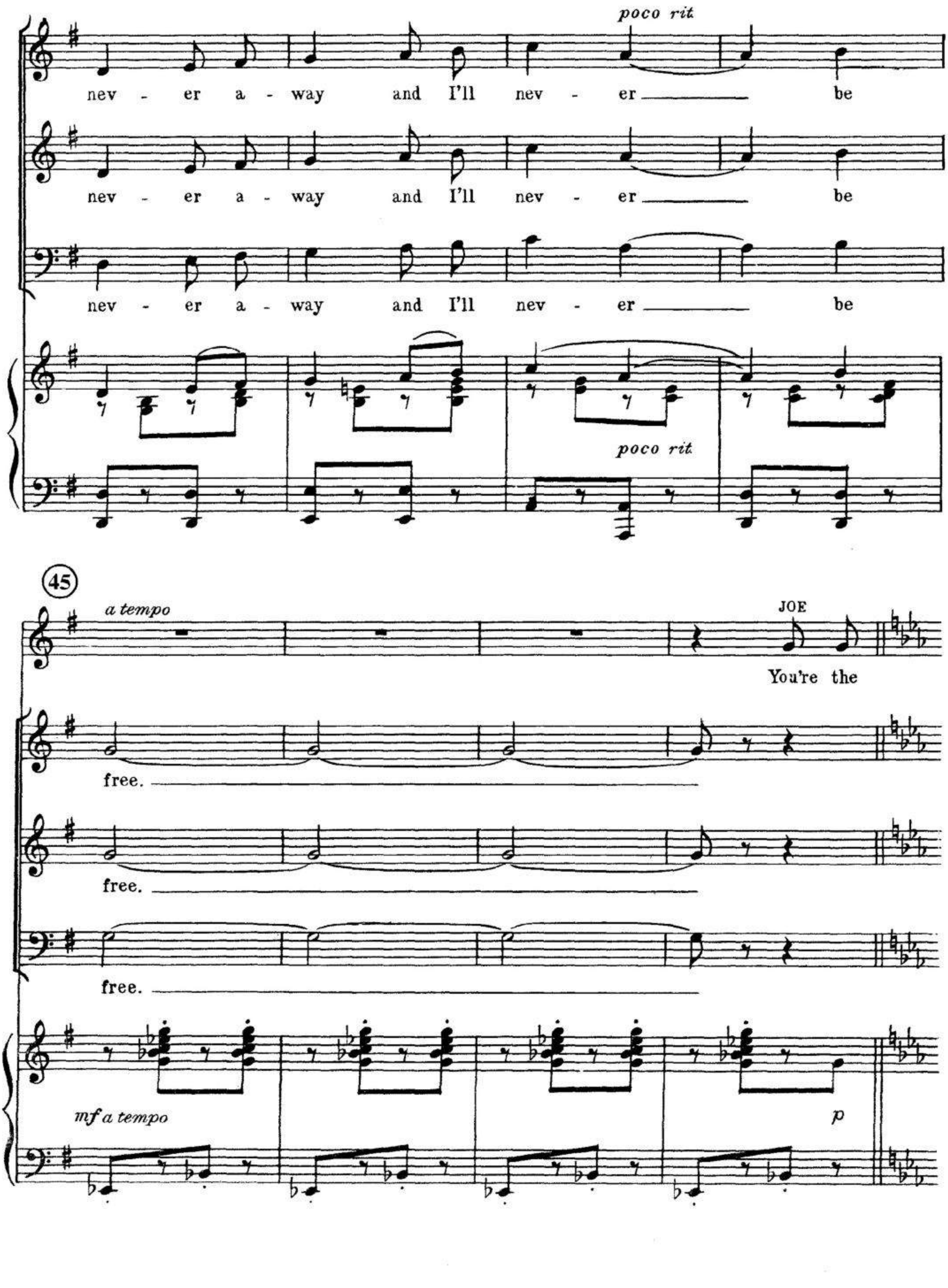

Vivace
Piano
f
9
SOPRANO
ALTO
f
Ah
Ah
Ah
Ah
TENOR
f
Ah
Ah
Ah
Ah
BASS
f
Hm
f
simile

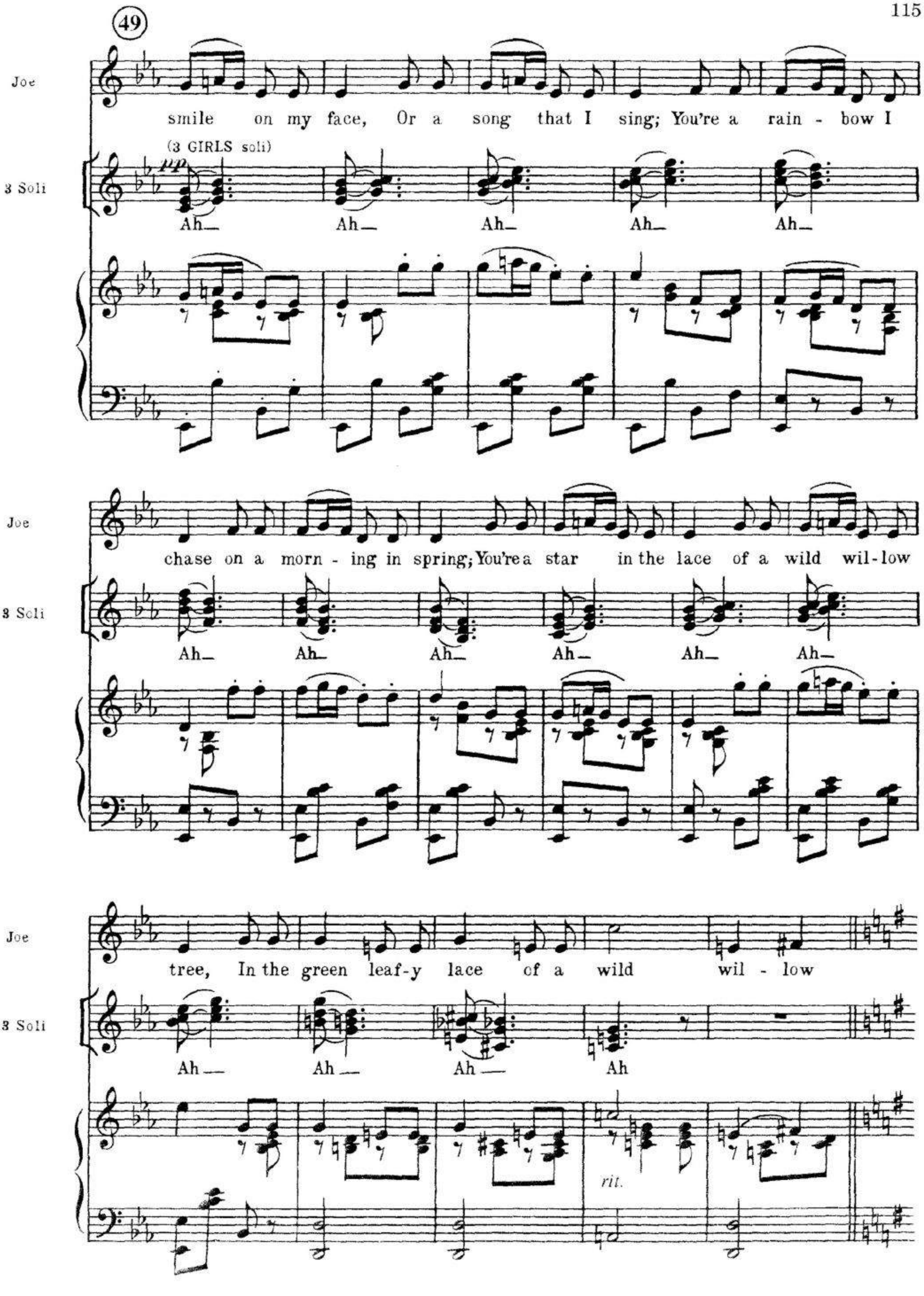

pp
Ah
Ah
Ah
pp
Ah
Ah
Ah
BARITONES
mp
You are
BASSES
mp
Hm
You are
pp
17
ALL GIRLS and TENORS
pp
Nev - - er a - way
nev - er a - way
From your home in my
nev - er a - way
From your home in my
p

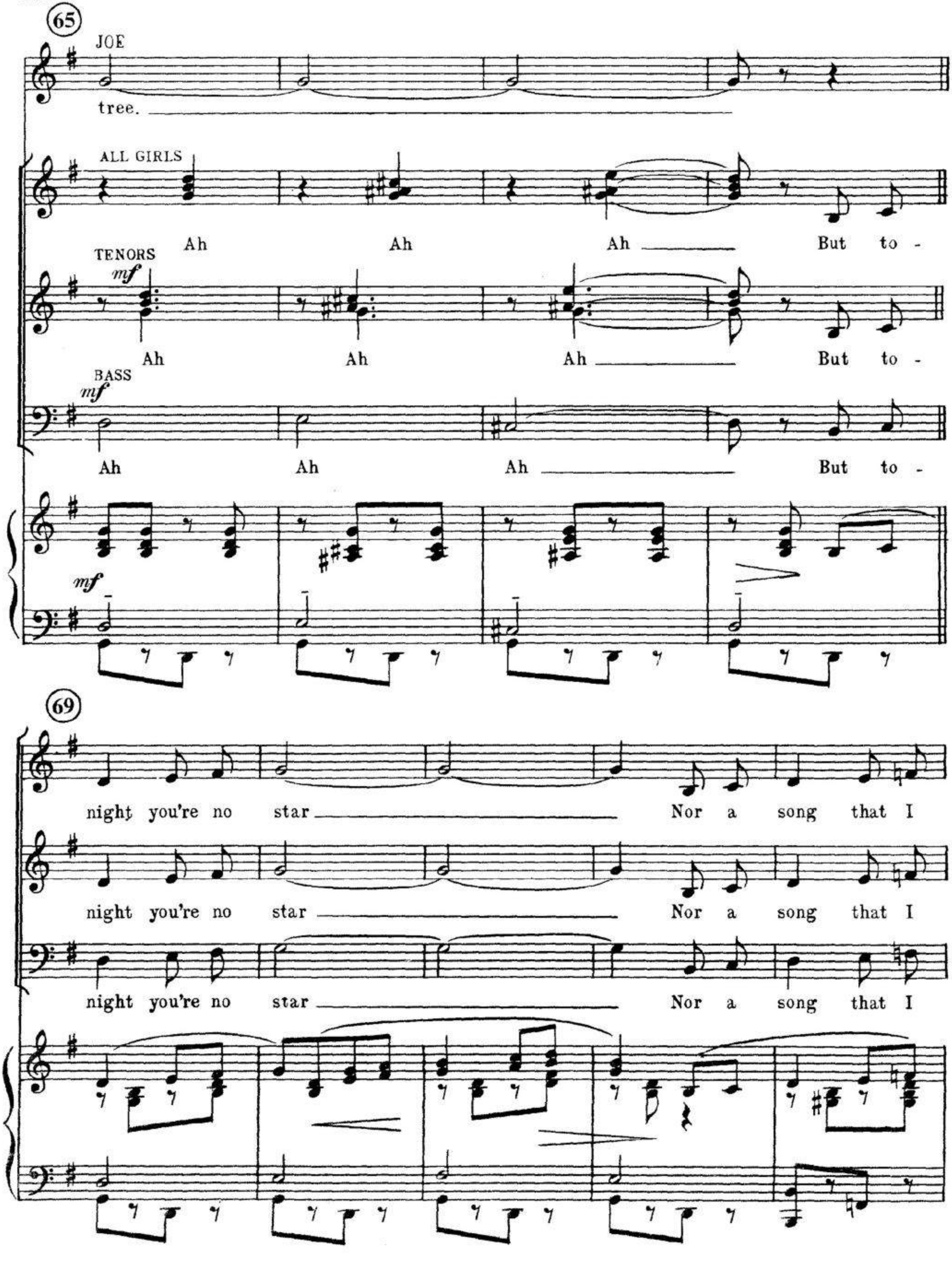

SOPRANO
ALTO
sempre pp
From your home in my heart. Ah
TENOR
heart. There is nev - er a day when you
heart. There is nev - er a day when you
(lead)
mp
Ah Ah Ah In a
Ah Ah Ah Ah
don't play a part.
don't play a part.
p

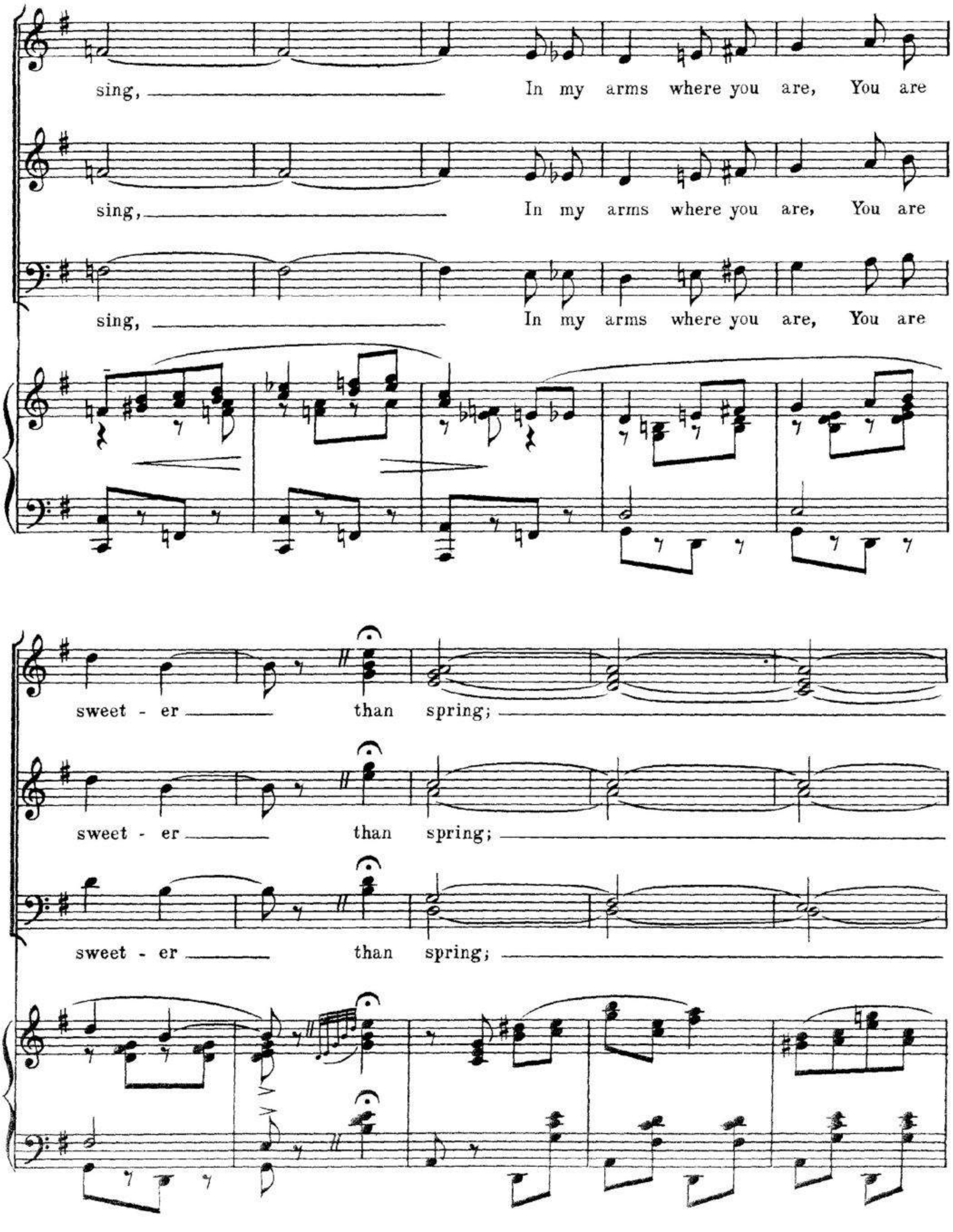

33
word that I say
Or a
BARITONE pp
Ah
BASS pp
Ah

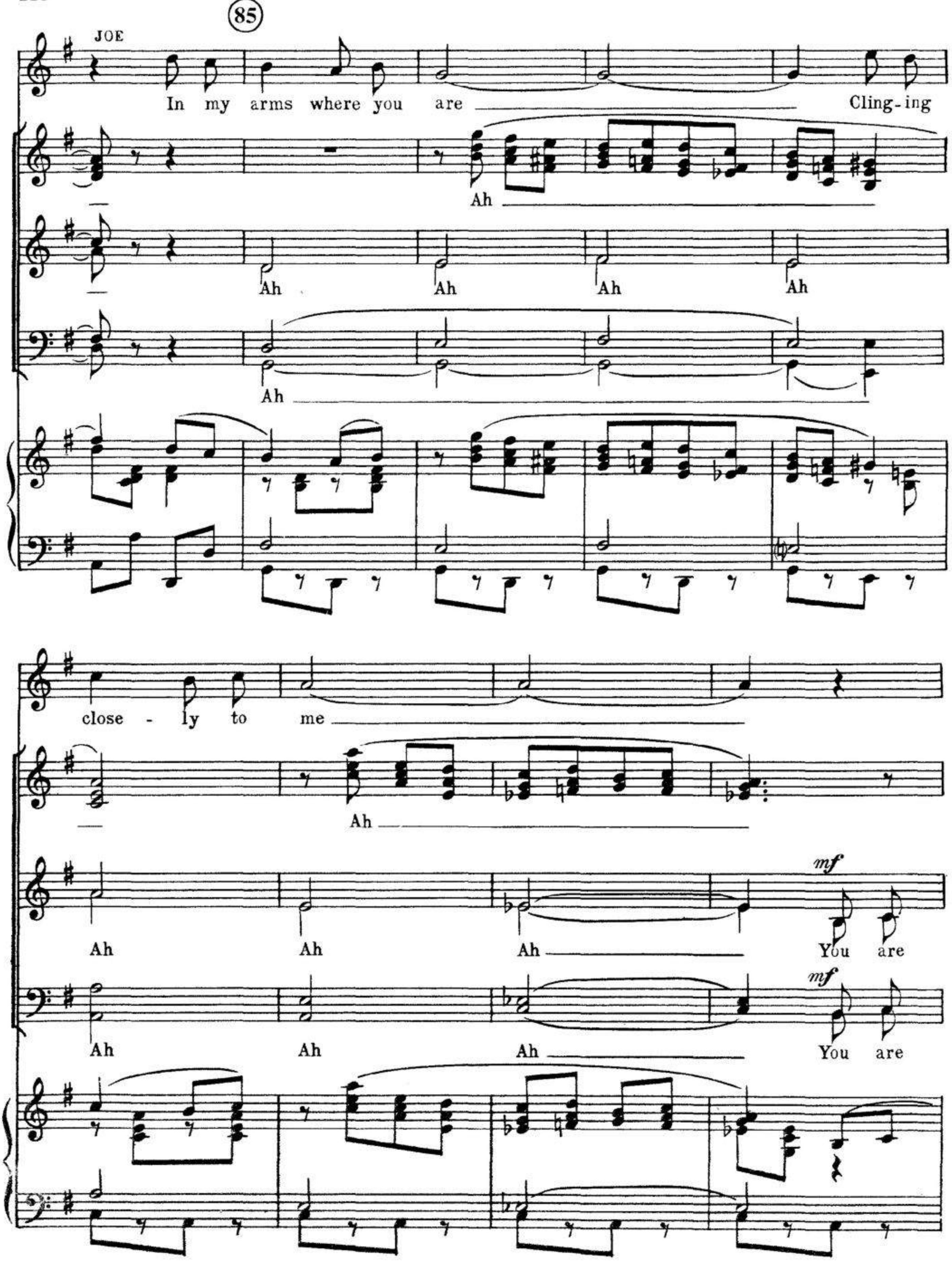

mf
sight that I see
You are
Ah
mf
You are
Ah
mf
You are

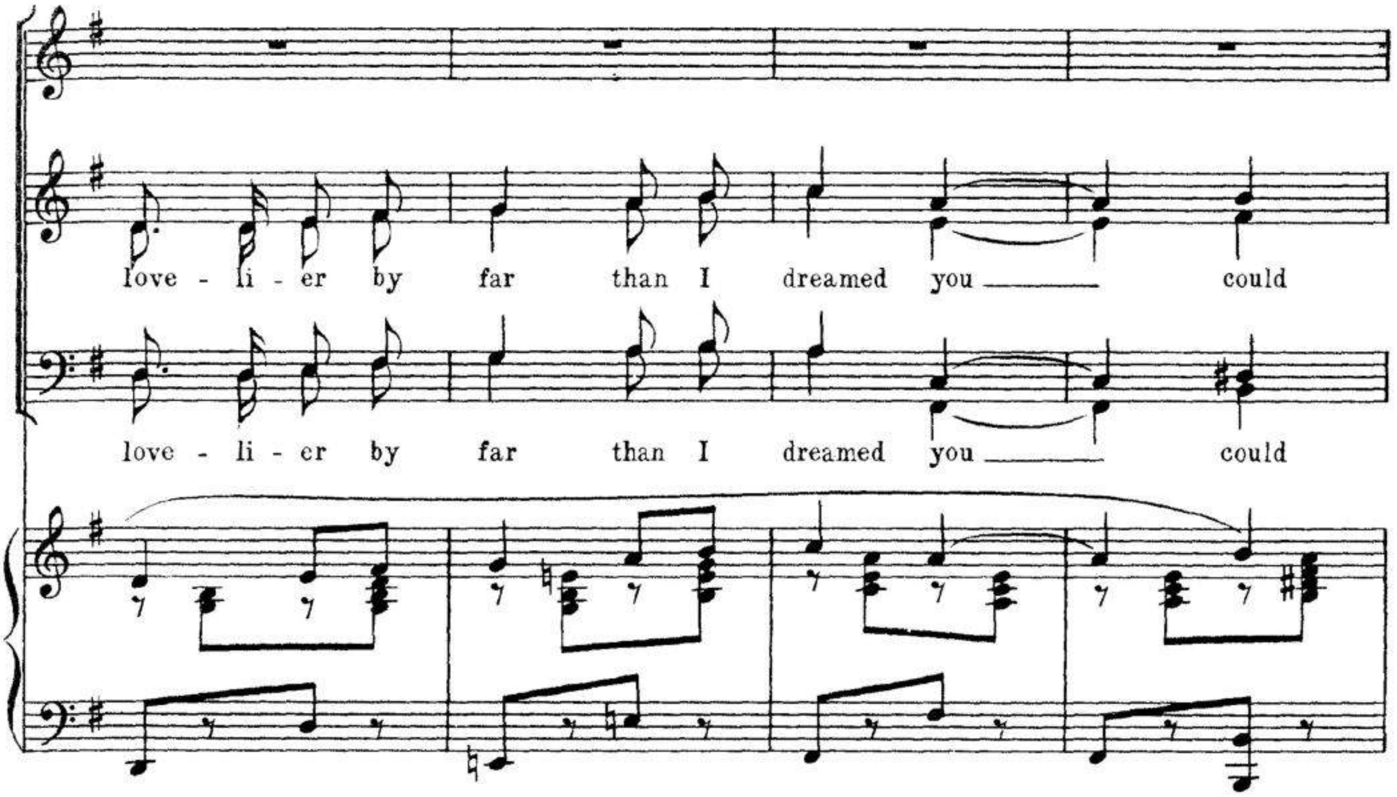

poco rit.
nev - er a - way and I'll nev - er be
nev - er a - way and I'll nev - er be
nev - er a - way and I'll nev - er be
poco rit.
45
a tempo
JOE
You're the
free.
free.
free.
mf a tempo
p

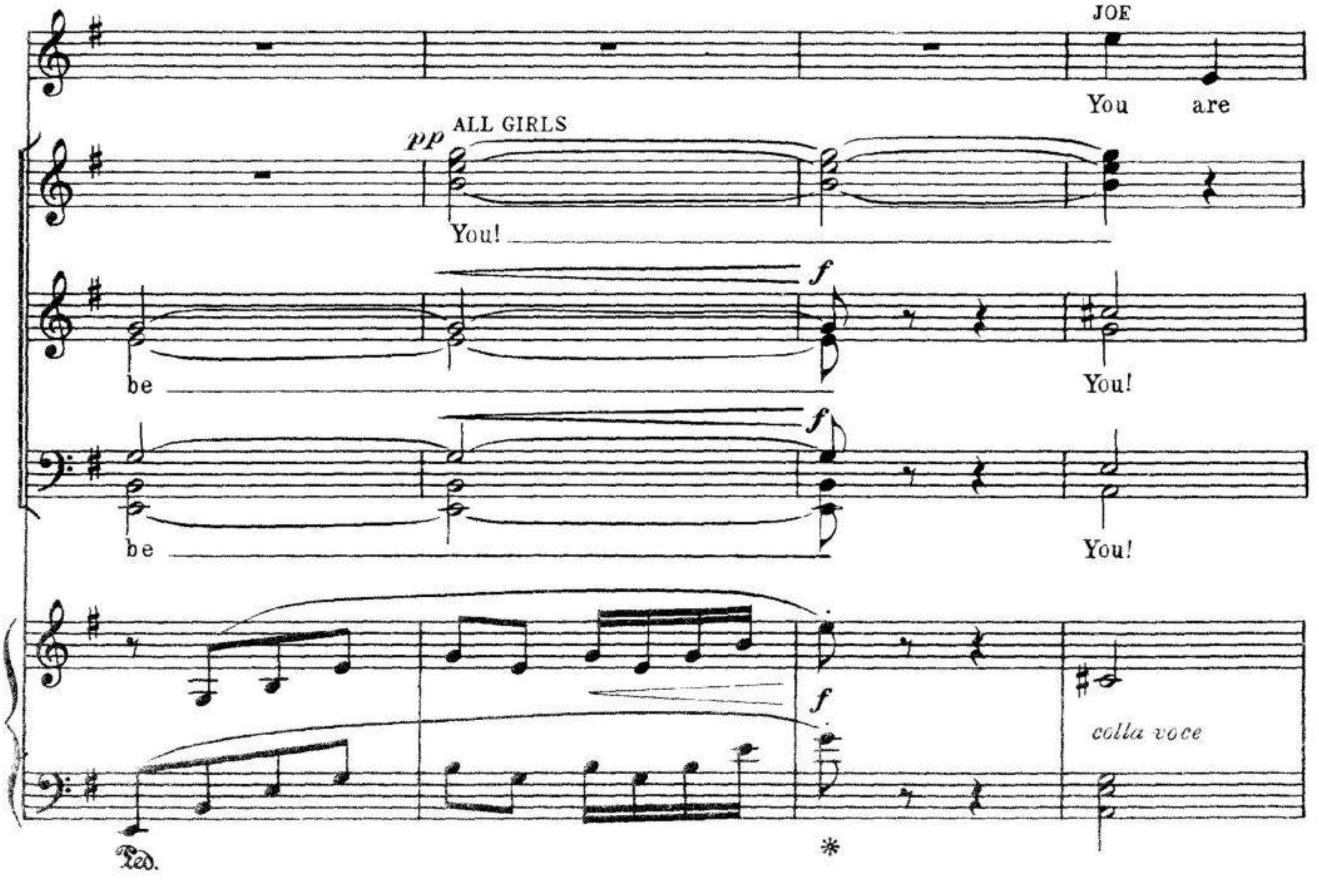

49
Joe
smile on my face, Or a song that I sing; You're a rain - bow I
3 Soli
(3 GIRLS soli)
pp
Ah— Ah— Ah— Ah— Ah—
Joe
chase on a morn - ing in spring; You're a star in the lace of a wild wil-low
3 Soli
Ah— Ah— Ah— Ah— Ah— Ah—
Joe
tree, In the green leaf-y lace of a wild wil - low
3 Soli
Ah— Ah— Ah— Ah
rit.

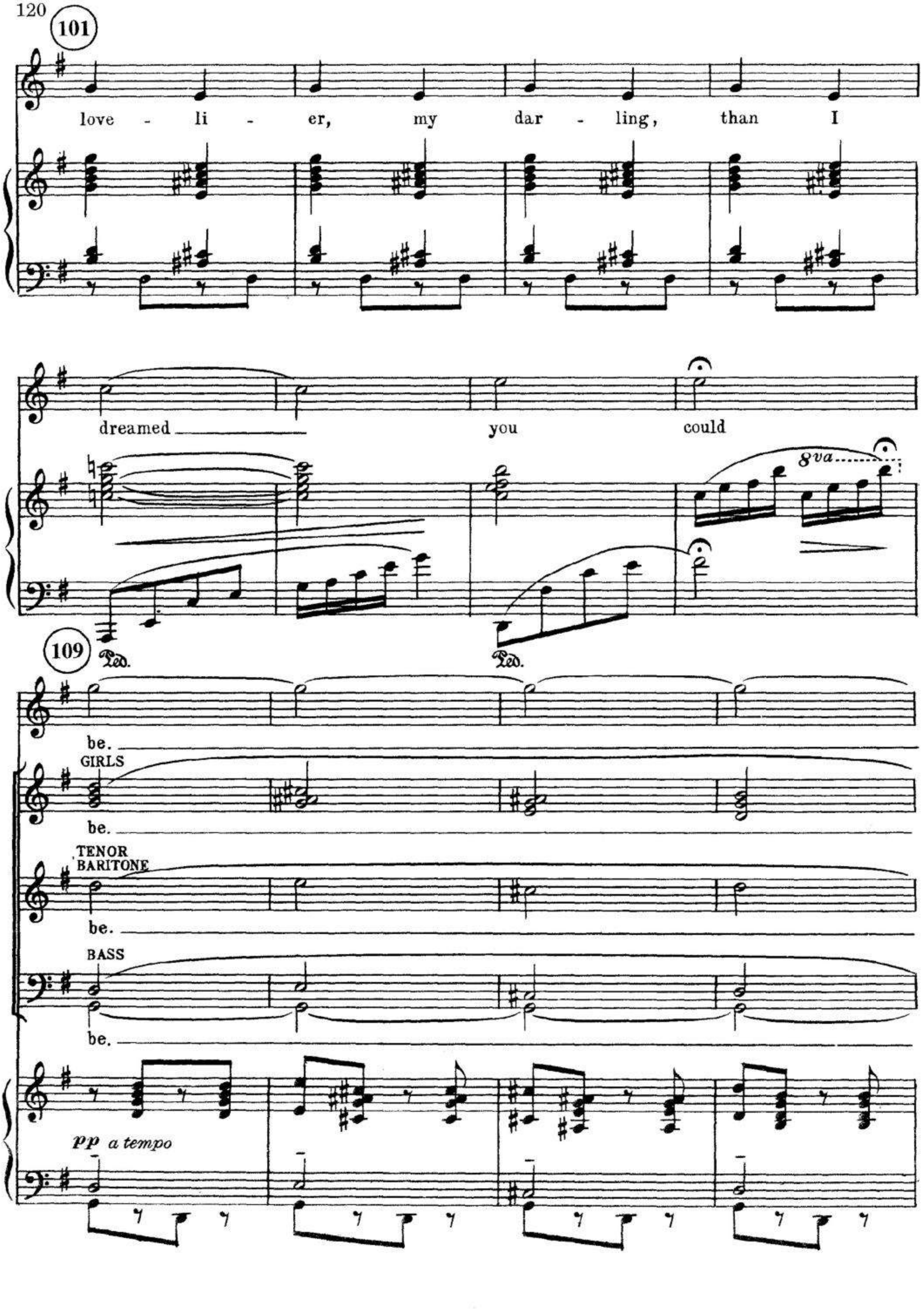

65
JOE
tree.
ALL GIRLS
Ah Ah Ah But to-
TENORS
mf
Ah Ah Ah But to-
BASS
mf
Ah Ah Ah But to-
mf
69
night you're no star Nor a song that I
night you're no star Nor a song that I
night you're no star Nor a song that I

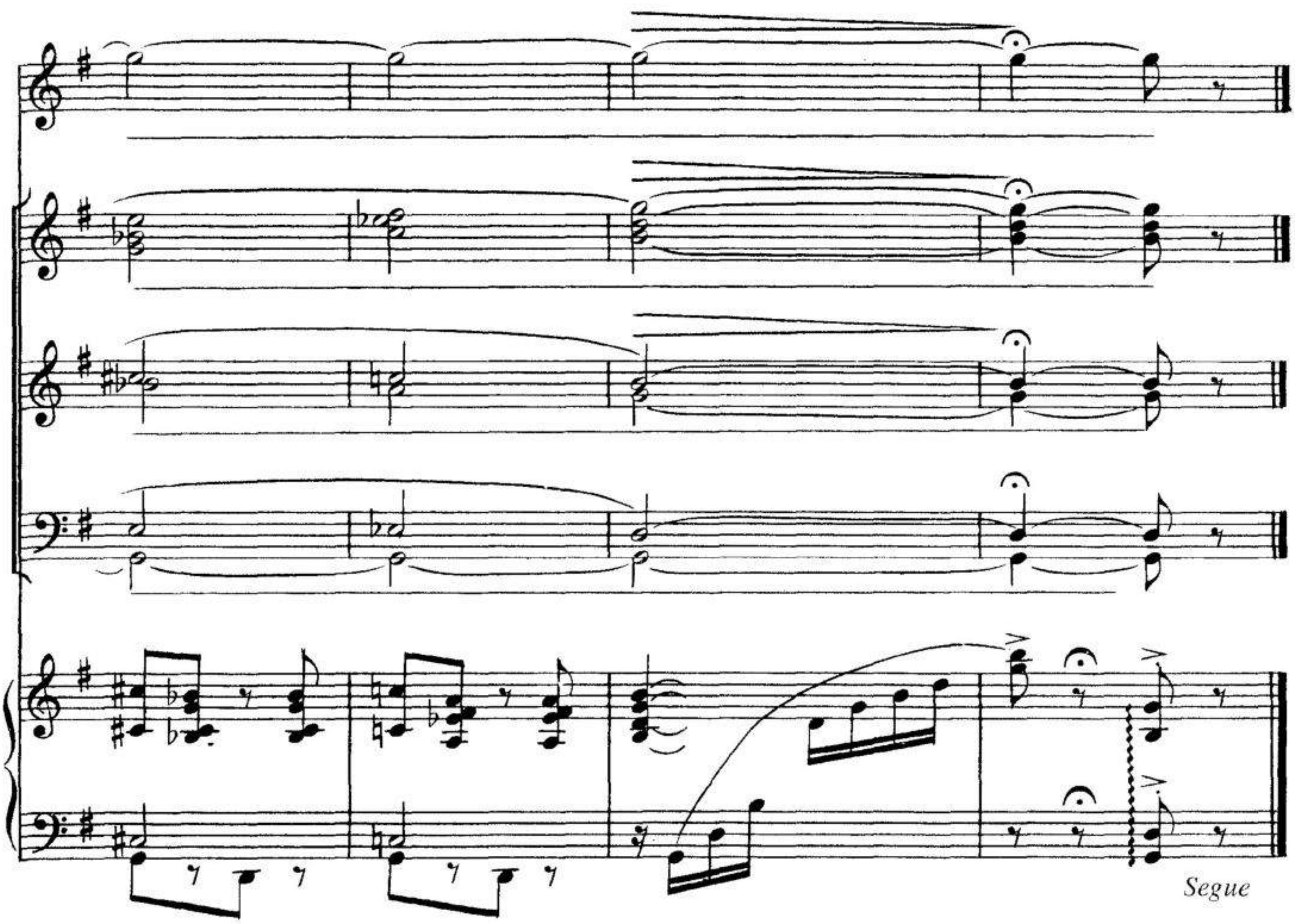

sing, In my arms where you are, You are
sing, In my arms where you are, You are
sing, In my arms where you are, You are
sweet - er than spring;
sweet - er than spring;
sweet - er than spring;


85
JOE
In my arms where you are
Cling-ing
Ah
Ah Ah Ah Ah
Ah
close - ly to me
Ah
Ah Ah Ah
mf
You are
Ah Ah Ah
mf
You are


love - li - er by far than I dreamed you could
love - li - er by far than I dreamed you could


JOE
You are
pp
ALL GIRLS
You!
be
f
You!
be
f
You!
f
colla voce
Ped.
*

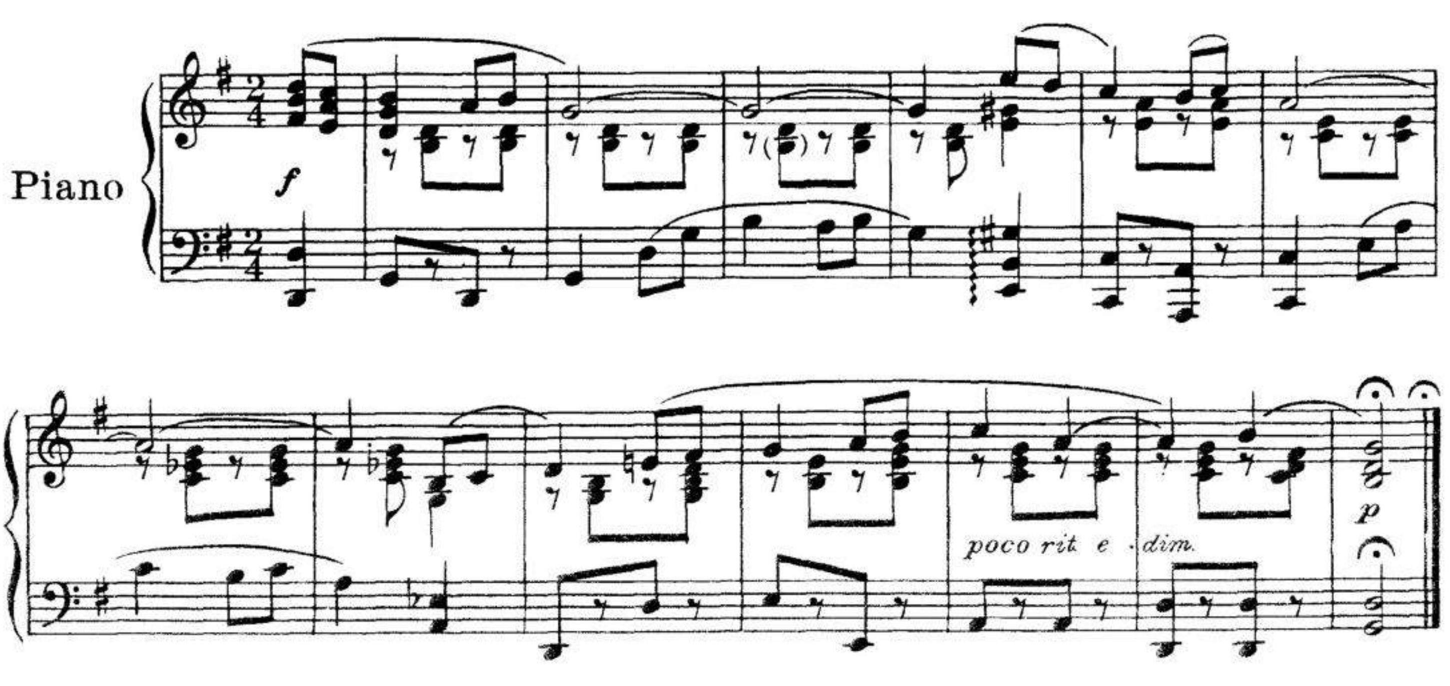

101
love - li - er, my dar - ling, than I
dreamed you could
8va
Ped.
109
Ped.
be.
GIRLS
be.
TENOR
BARITONE
be.
BASS
be.
pp a tempo



No. 22B

You Are Never Away

(Exit)

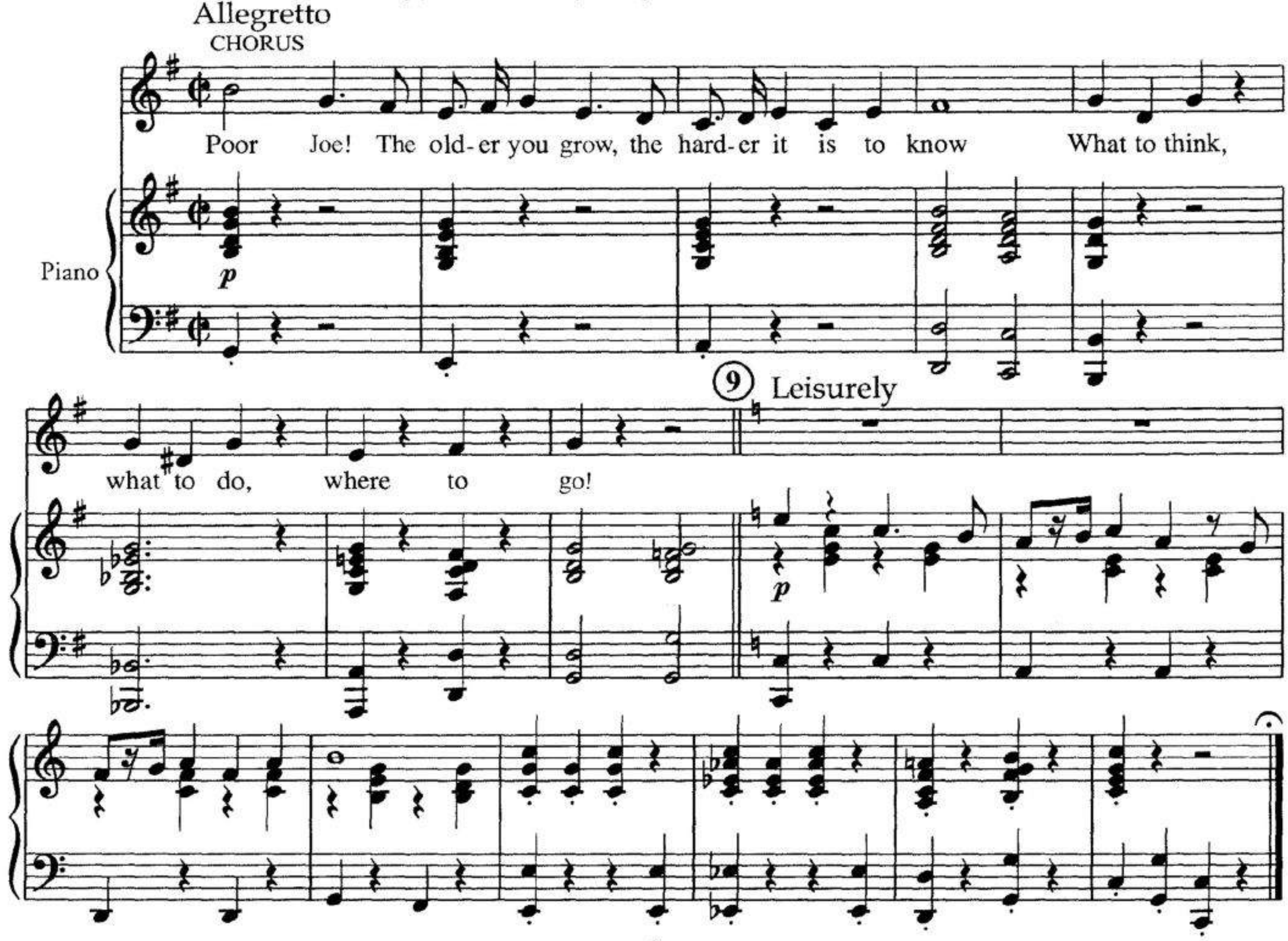

Piano
f
poco rit. e dim.
p

Poor Joe

(Reprise)

No. 23

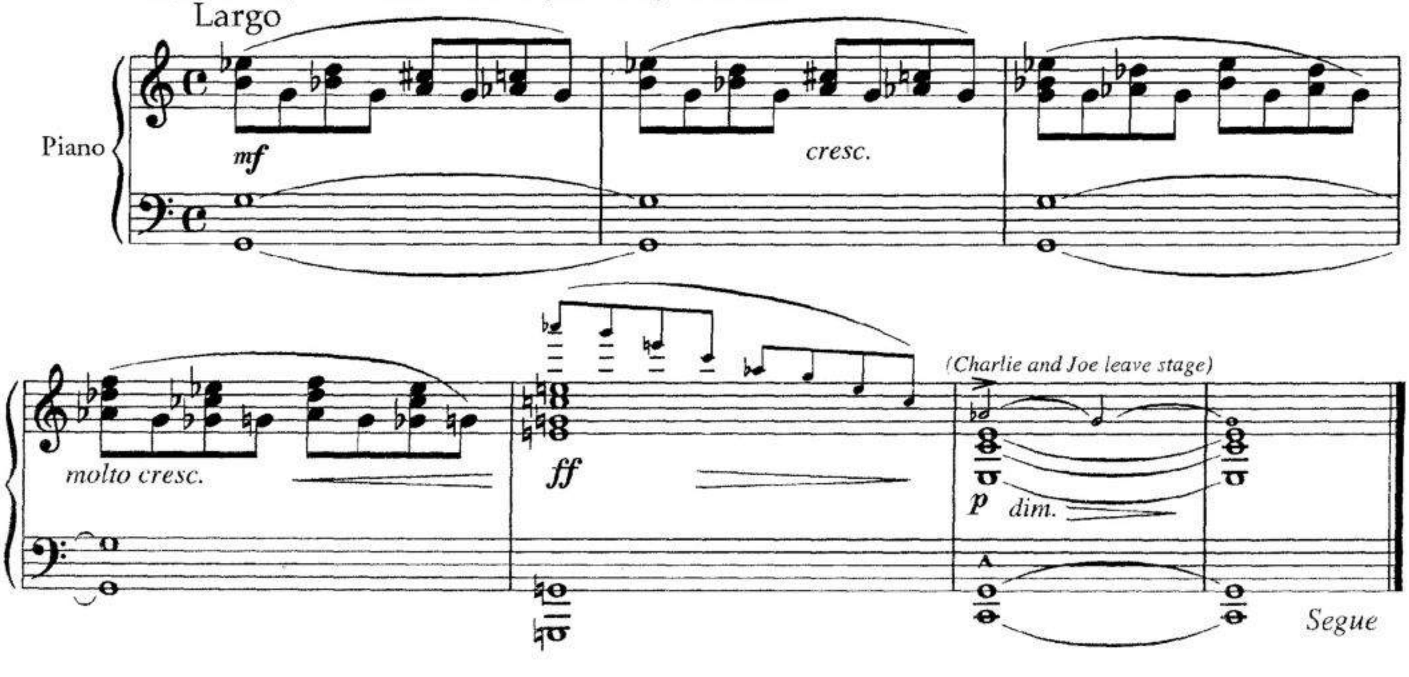
Cue: JENNIE: You have to make up your own mind - my darling.


Allegretto
CHORUS
Poor Joe! The old-er you grow, the hard-er it is to know What to think,
what to do, where to go!
Piano
p
9
Leisurely
p

Marjorie's Death

No. 24

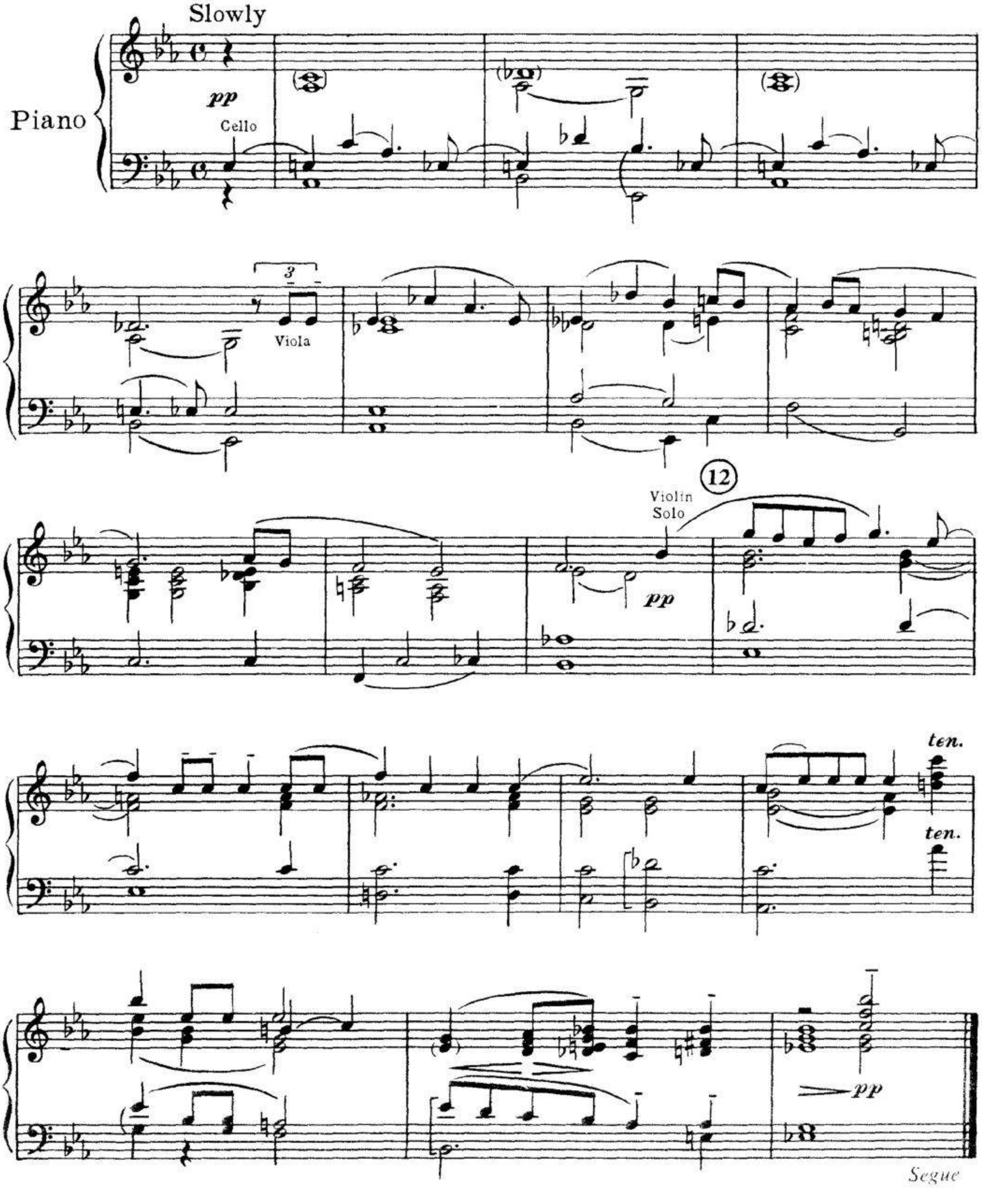
Cue: (Jennie exits) MARJORIE: "I'm on the porch! Hurry! Sweetheart!"


Largo
Piano
mf
cresc.
molto cresc.
ff
(Charlie and Joe leave stage)
p
dim.
Segue

No. 25

Incidental (Pantomine)

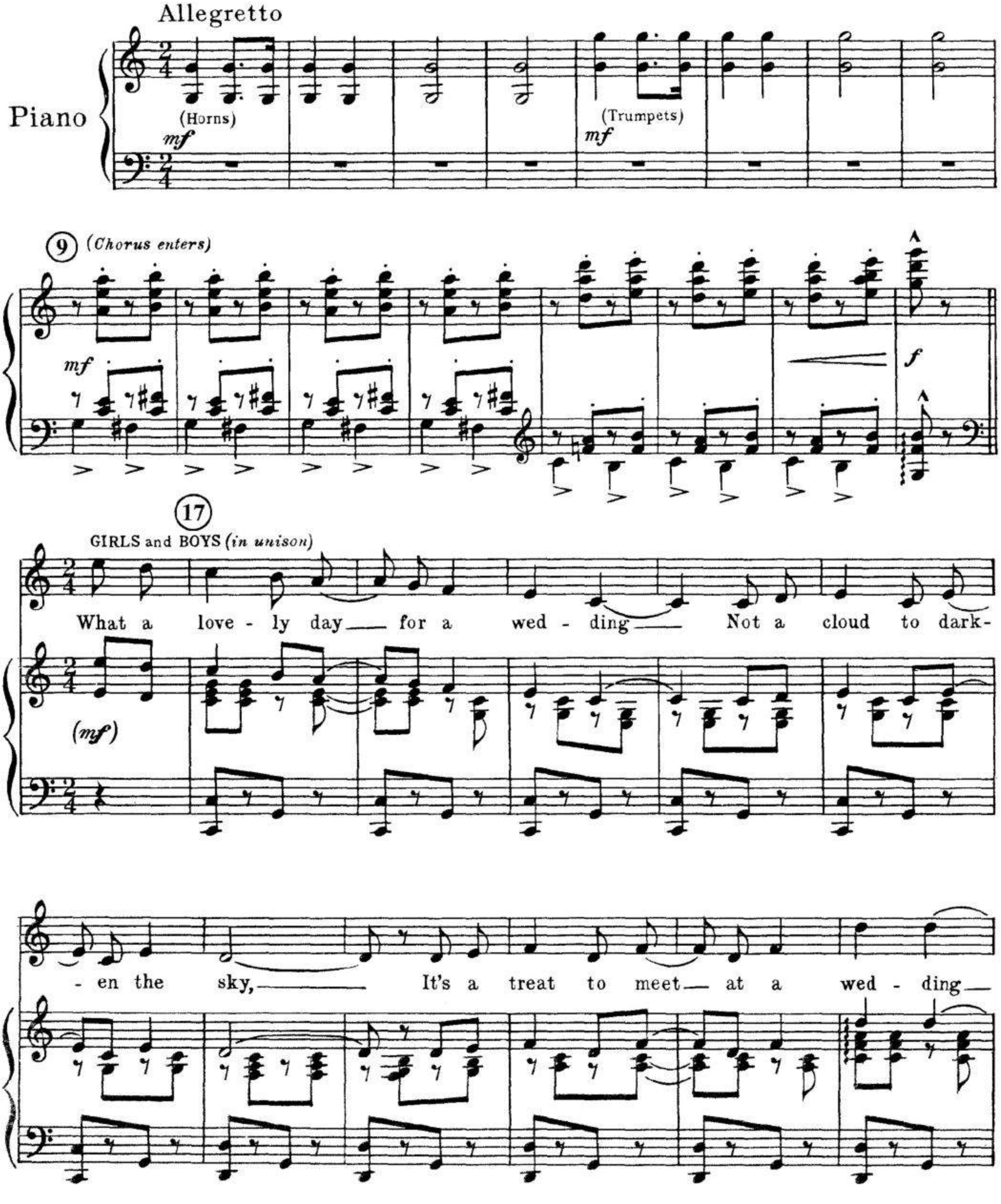
Cue: (Taylor looks straight ahead of him, lost in thought. Complete stillness.)

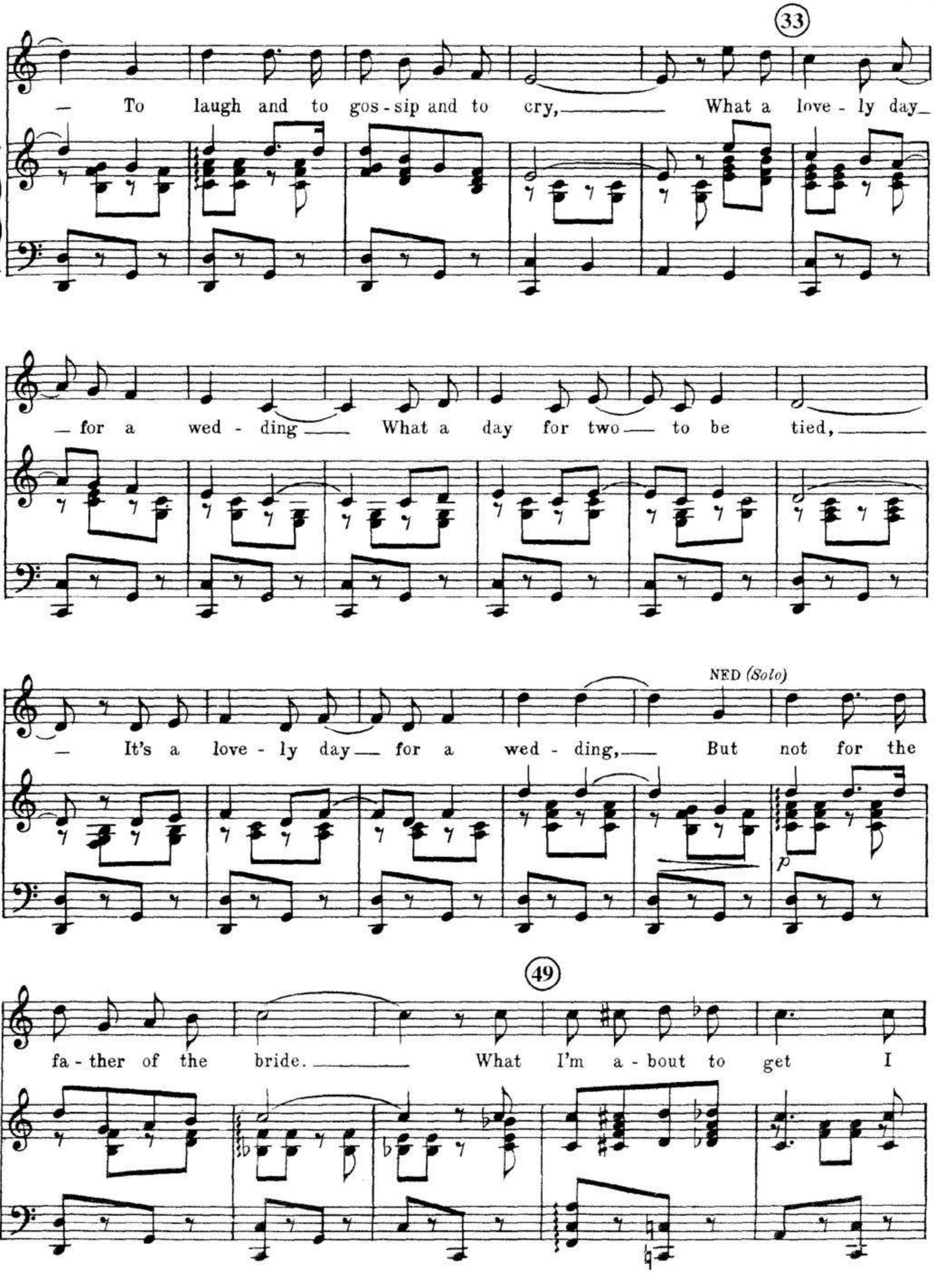

Slowly
Piano
pp
Cello
3
Viola
12
Violin Solo
pp
ten.
ten.
pp

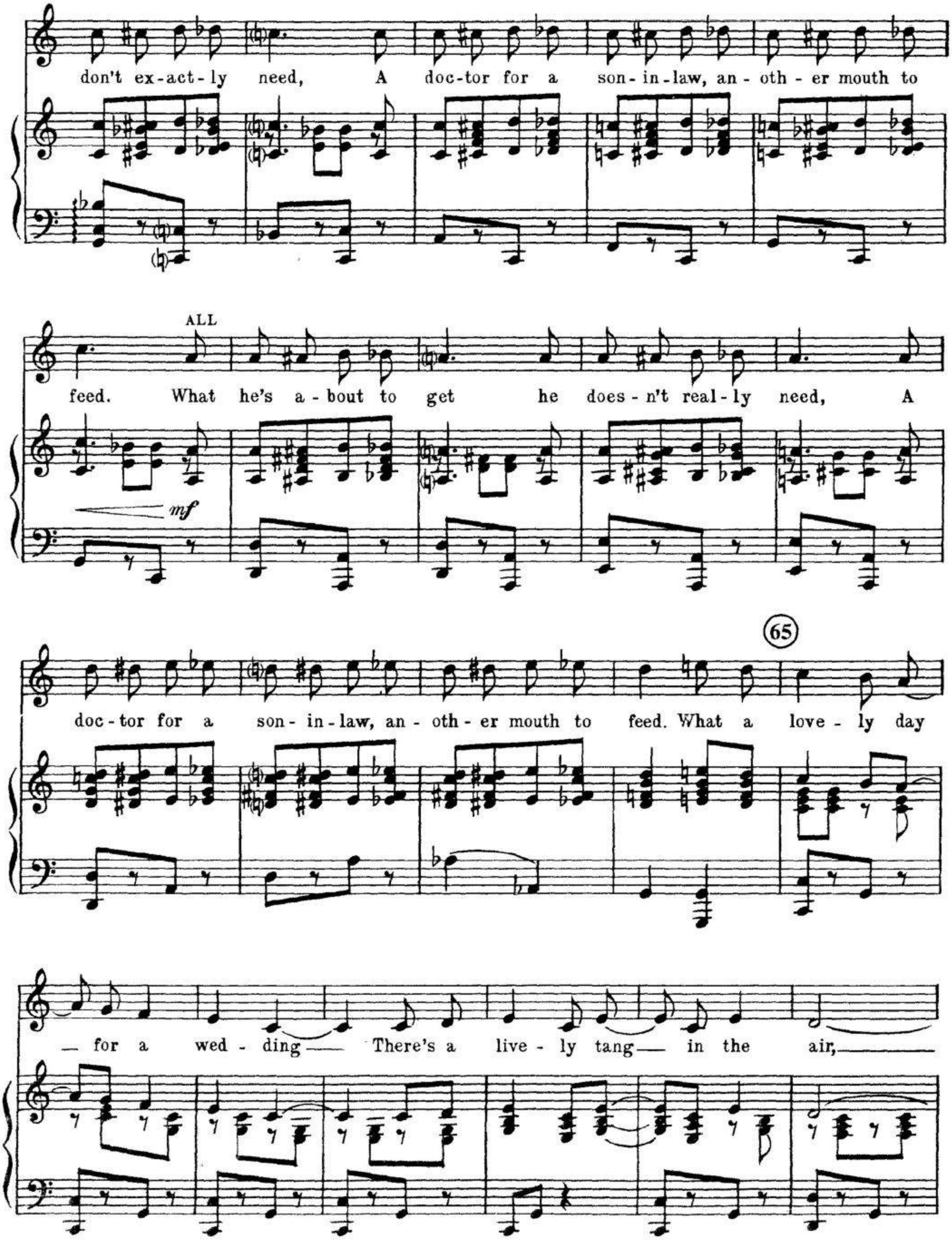
Segue

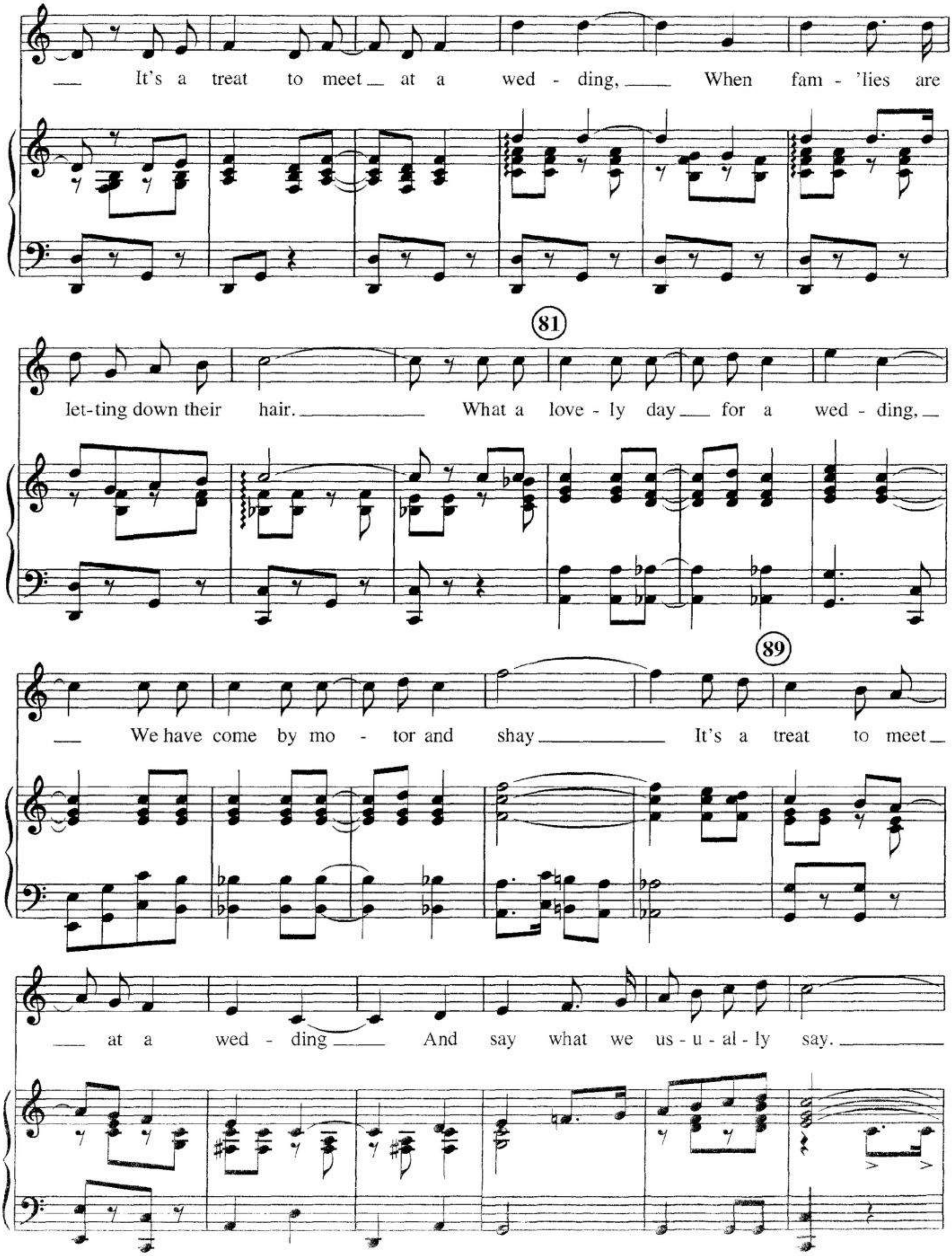
What A Lovely Day For A Wedding

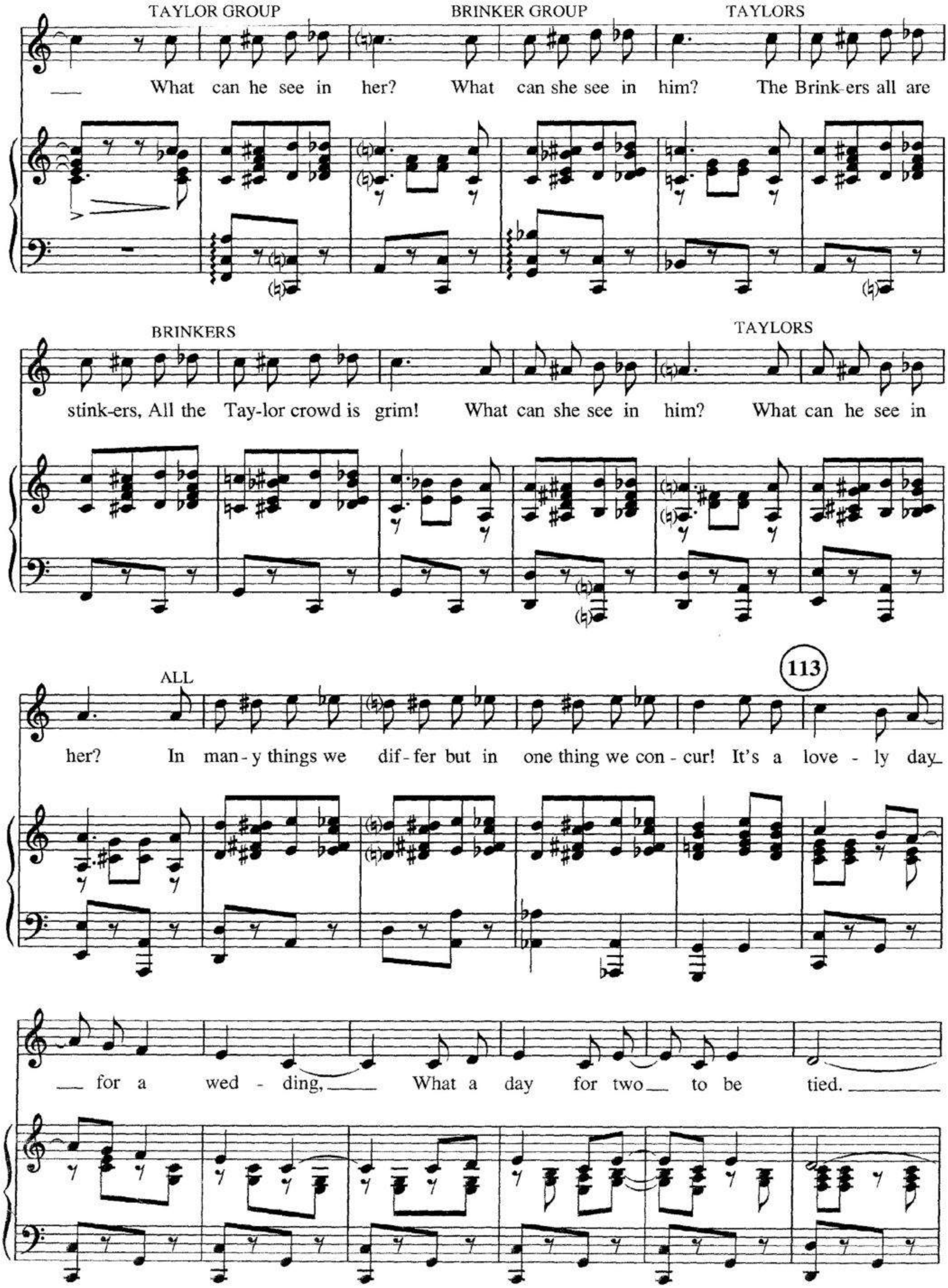
No. 26

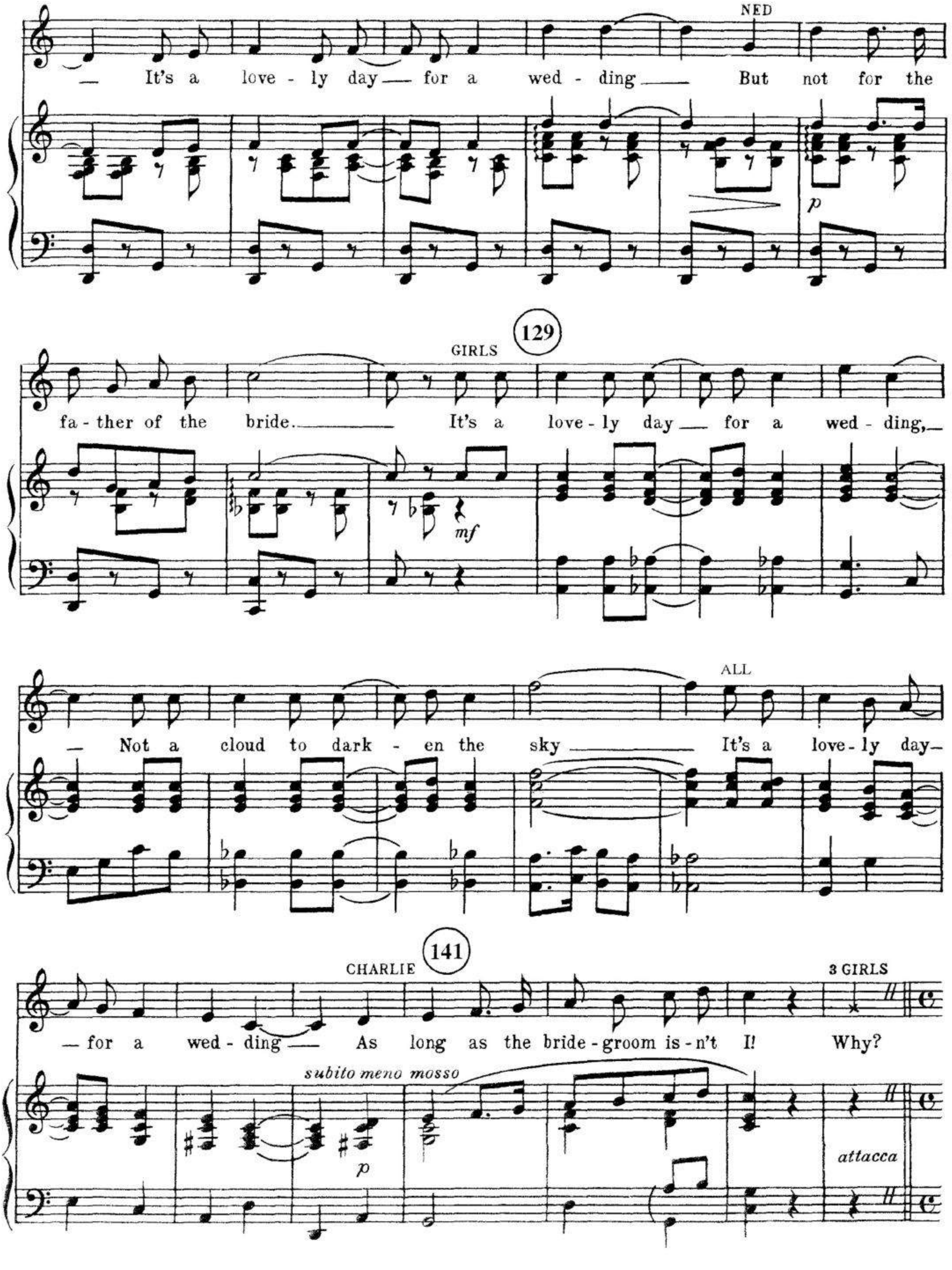

Allegretto
Piano
(Horns)
mf
(Trumpets)
mf
9
(Chorus enters)
mf
f
17
GIRLS and BOYS (in unison)
What a love - ly day for a wed - ding Not a cloud to dark-
(mf)
- en the sky, It's a treat to meet at a wed - ding


33
— To laugh and to gos-sip and to cry, — What a love-ly day —
— for a wed-ding — What a day for two — to be tied, —
NED (Solo)
— It's a love-ly day — for a wed-ding, — But not for the
p
49
fa-ther of the bride. — What I'm a-bout to get I


don't ex-act-ly need, A doc-tor for a son-in-law, an-oth-er mouth to
feed.
ALL
What he's a-bout to get he does-n't real-ly need, A
doc-tor for a son-in-law, an-oth-er mouth to feed. What a
65
love-ly day
for a wed-ding There's a live-ly tang in the air,
mf

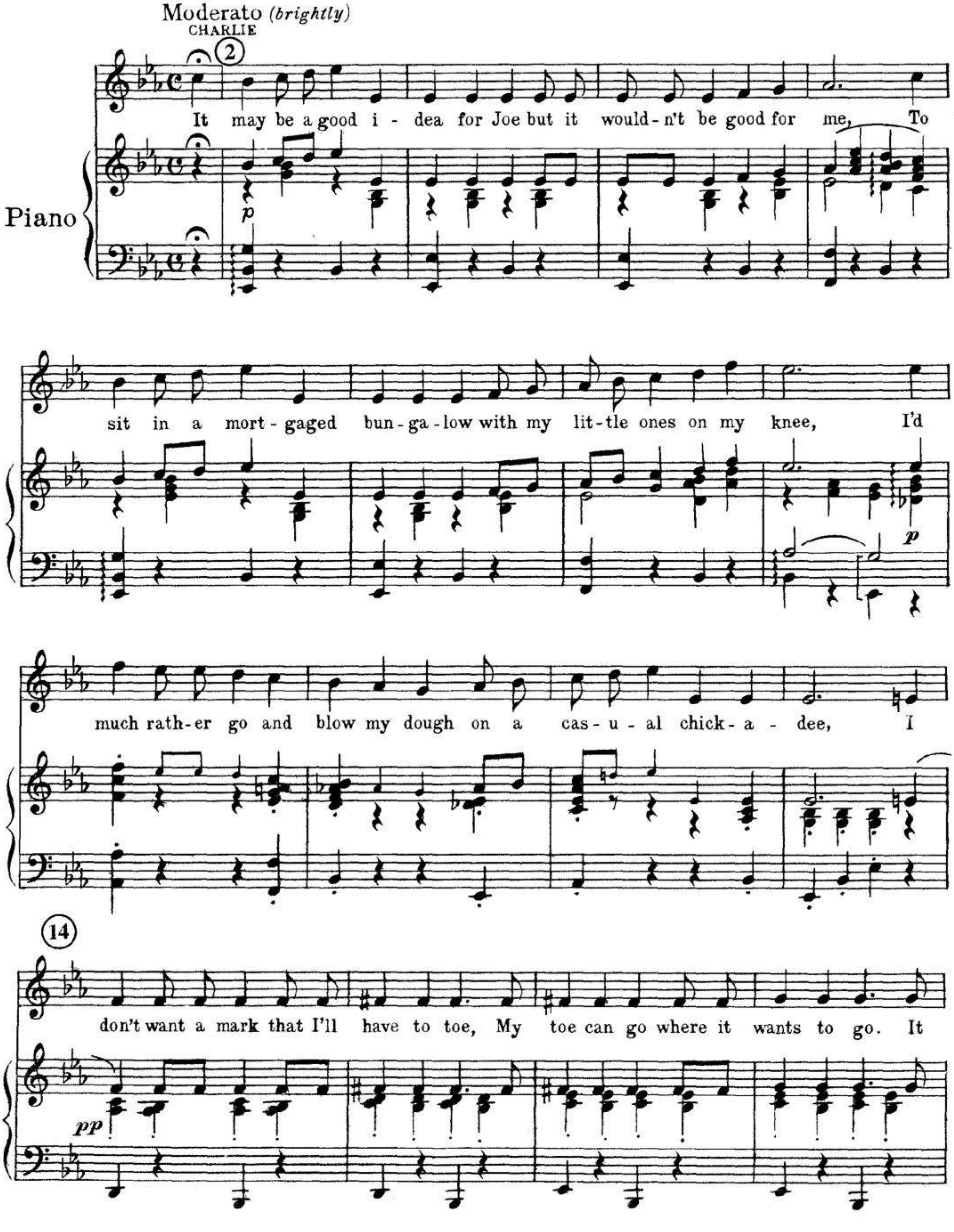

It's a treat to meet at a wed - ding, When fam - 'lies are
let-ting down their hair.
81
What a love - ly day for a wed - ding,
We have come by mo - tor and shay
89
It's a treat to meet
at a wed - ding And say what we us - u - al - ly say.

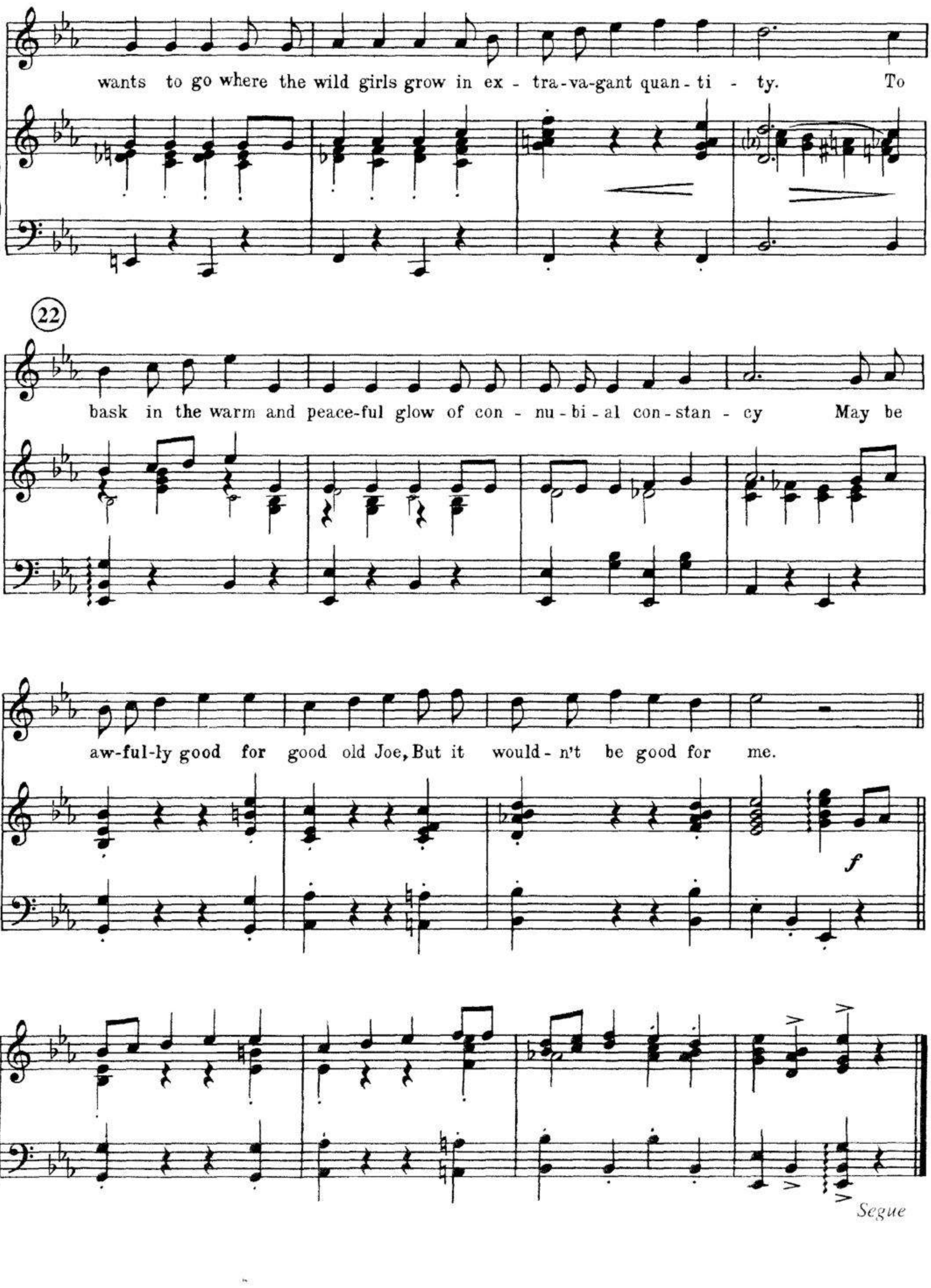

TAYLOR GROUP
What can he see in her?
BRINKER GROUP
What can she see in him?
TAYLORS
The Brink-ers all are
BRINKERS
stink-ers, All the Tay-lor crowd is grim!
What can she see in him?
TAYLORS
What can he see in
her?
ALL
In man-y things we dif-fer but in one thing we con-cur!
113
It's a love-ly day
for a wed-ding,
What a day for two to be tied.


NED
— It's a love - ly day — for a wed - ding — But not for the
p
GIRLS
129
fa - ther of the bride. — It's a love - ly day — for a wed - ding, —
mf
ALL
— Not a cloud to dark - en the sky — It's a love - ly day —
CHARLIE
141
3 GIRLS
— for a wed - ding — As long as the bride - groom is - n't I! Why?
subito meno mosso
p
attacca

No. 26 A

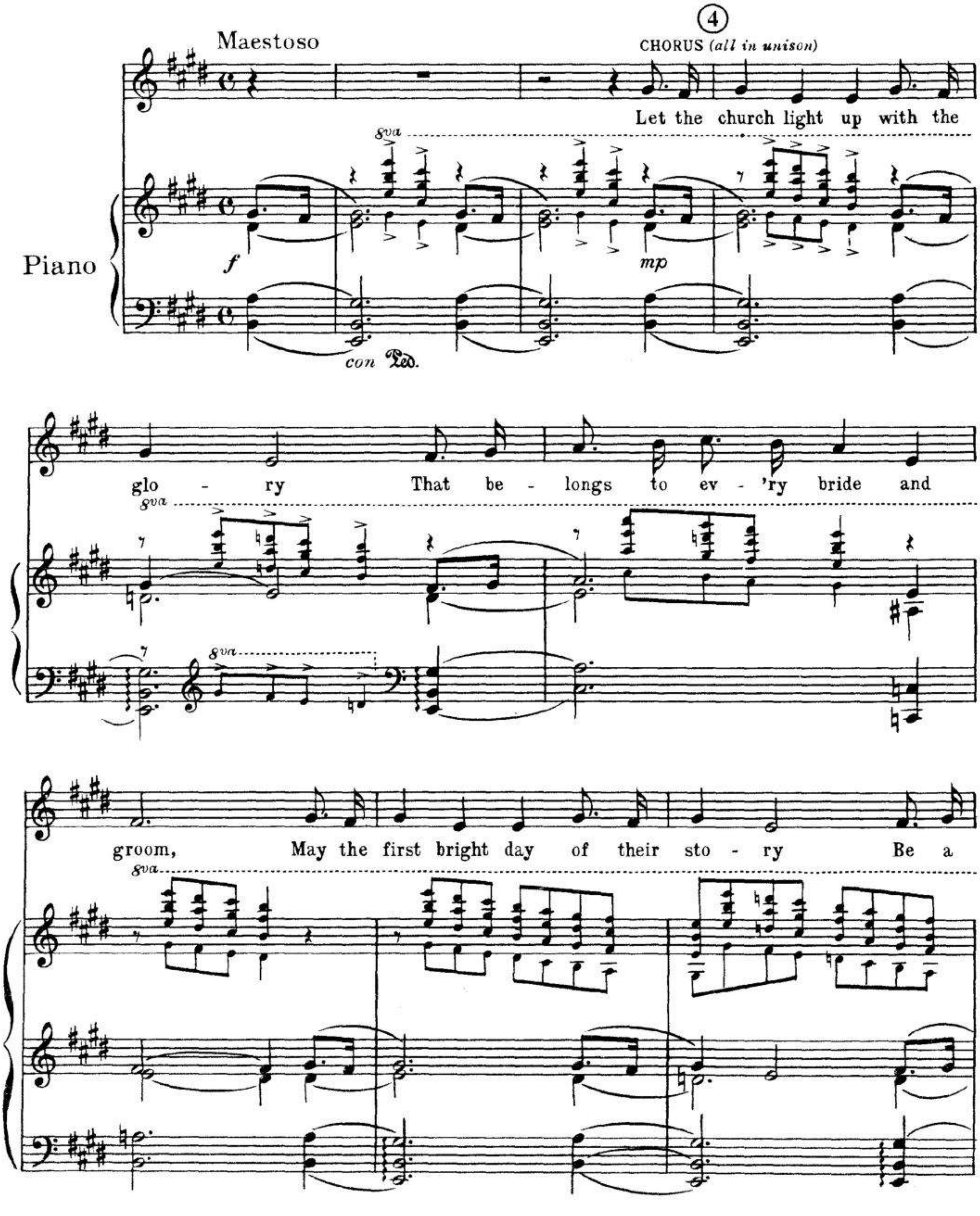
It May Be A Good Idea

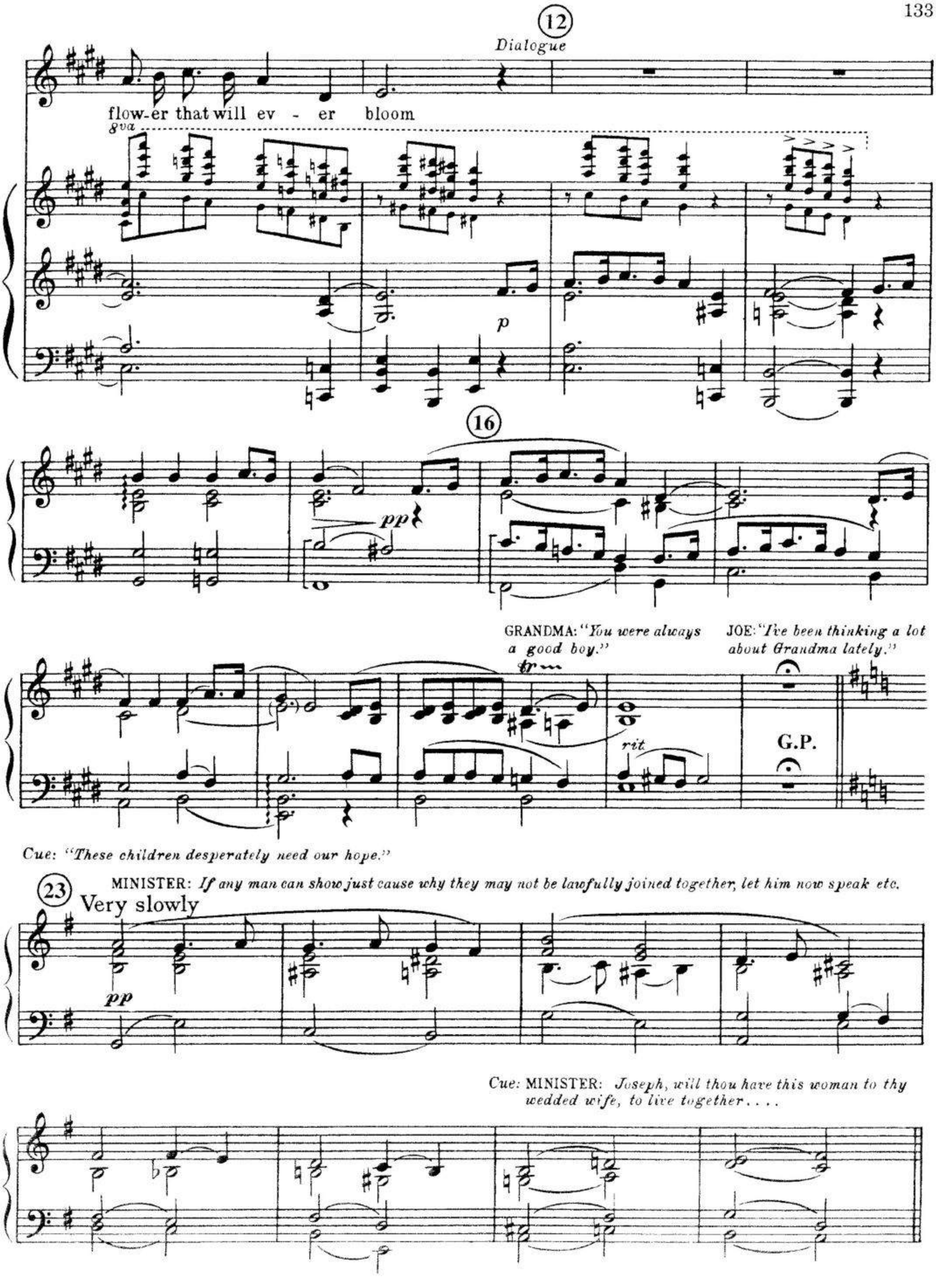

Moderato (brightly)
CHARLIE
②
Piano
p
It may be a good i - dea for Joe but it would-n't be good for me, To
sit in a mort - gaged bun - ga - low with my lit - tle ones on my knee, I'd
p
much rath - er go and blow my dough on a cas - u - al chick - a - dee, I
⑭
pp
don't want a mark that I'll have to toe, My toe can go where it wants to go. It


wants to go where the wild girls grow in ex - tra-va-gant quan - ti - ty. To
22
bask in the warm and peace-ful glow of con - nu-bi-al con-stan - cy May be
aw-ful-ly good for good old Joe, But it would-n't be good for me.
f
Segue

No. 27

Finale Act I


Maestoso
④
CHORUS (all in unison)
Let the church light up with the glo - ry That be - longs to ev - 'ry bride and groom, May the first bright day of their sto - ry Be a
Piano
f
mp
8va
con Ped.


12
Dialogue
flow-er that will ev - er bloom
8va
p
16
pp
tr
rit.
G.P.
23
Very slowly
pp

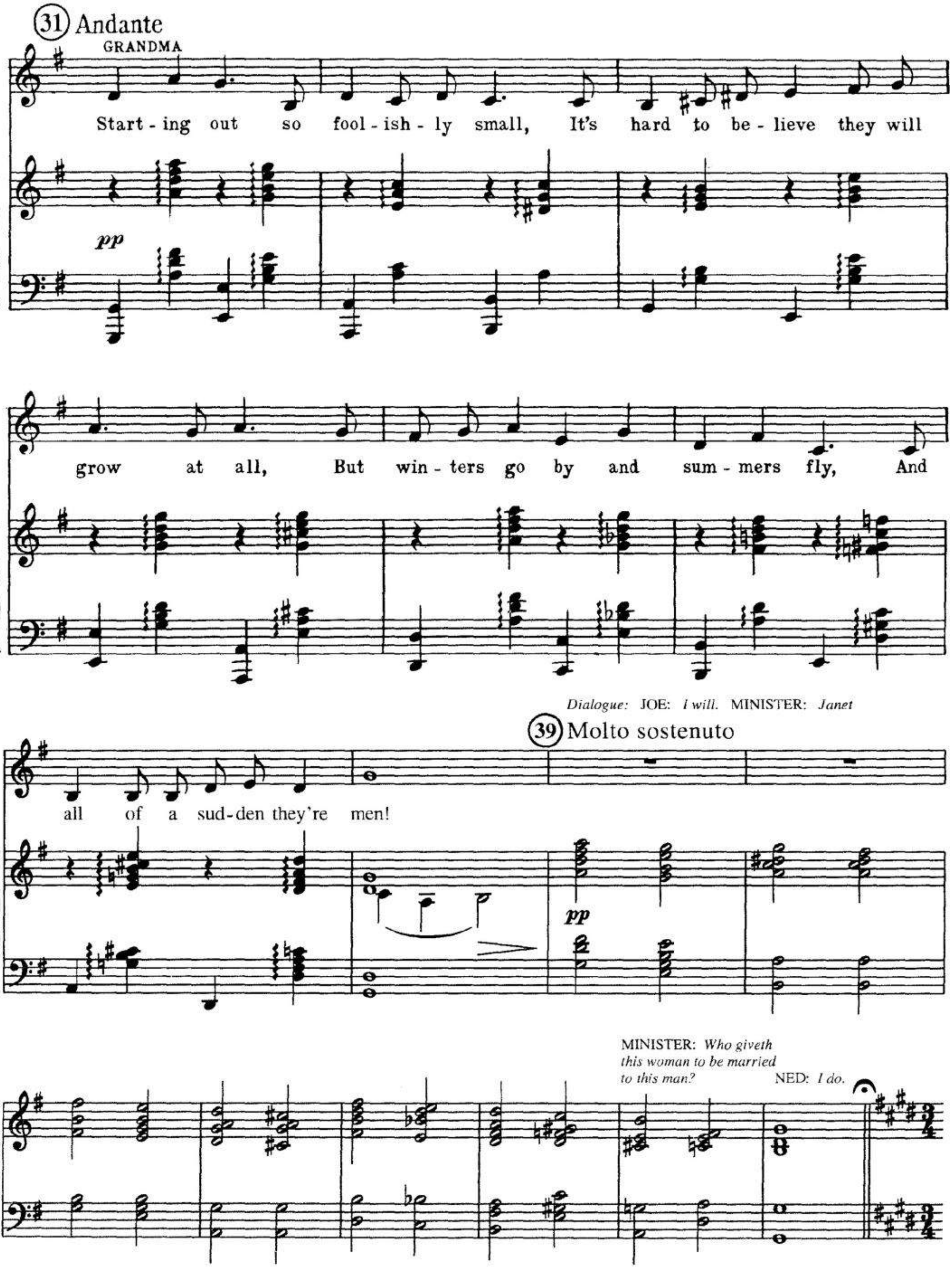
GRANDMA: "You were always a good boy."

JOE: "I've been thinking a lot about Grandma lately."

Cue: "These children desperately need our hope."

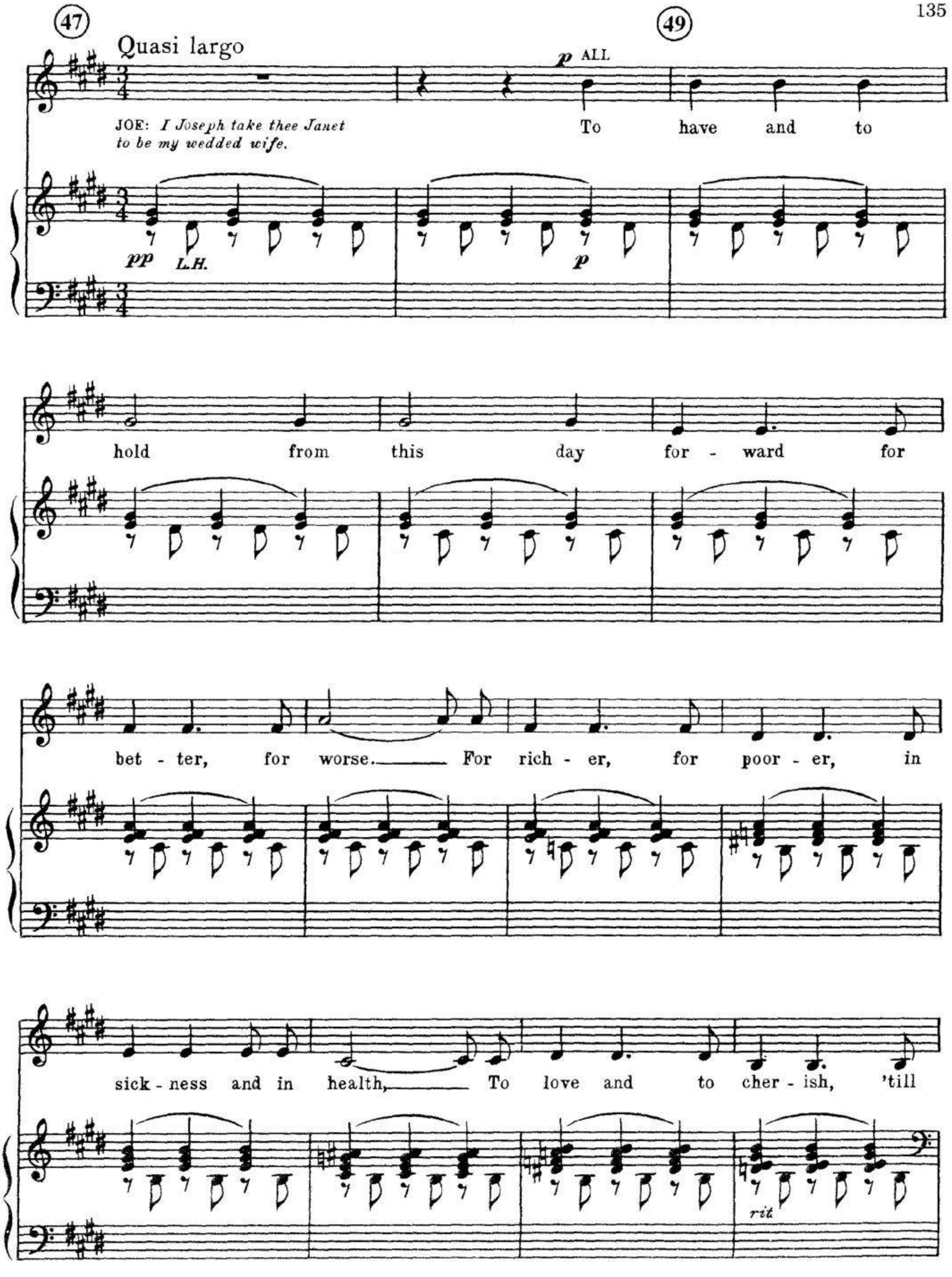
MINISTER: If any man can show just cause why they may not be lawfully joined together, let him now speak etc.

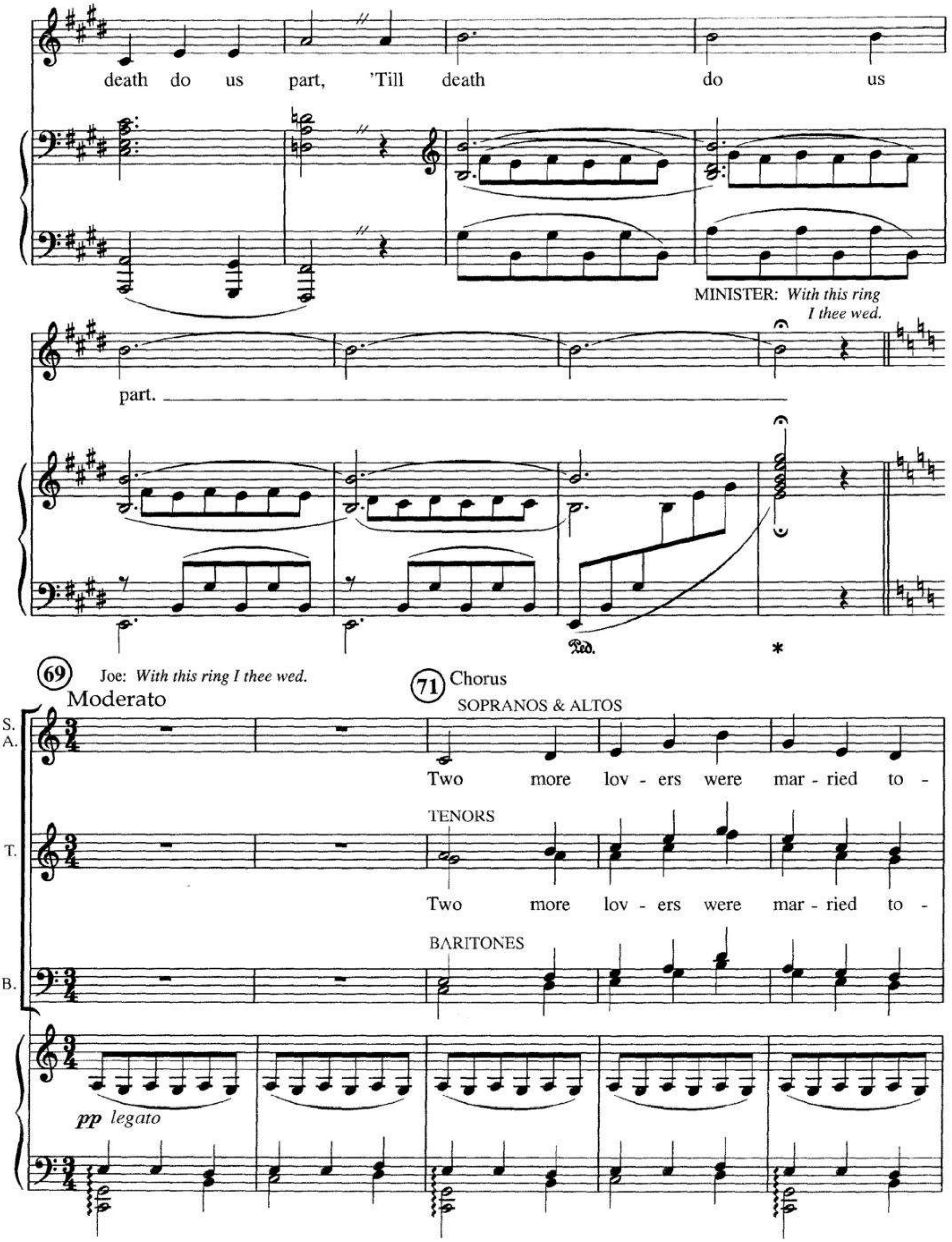
Cue: MINISTER: Joseph, will thou have this woman to thy wedded wife, to live together....

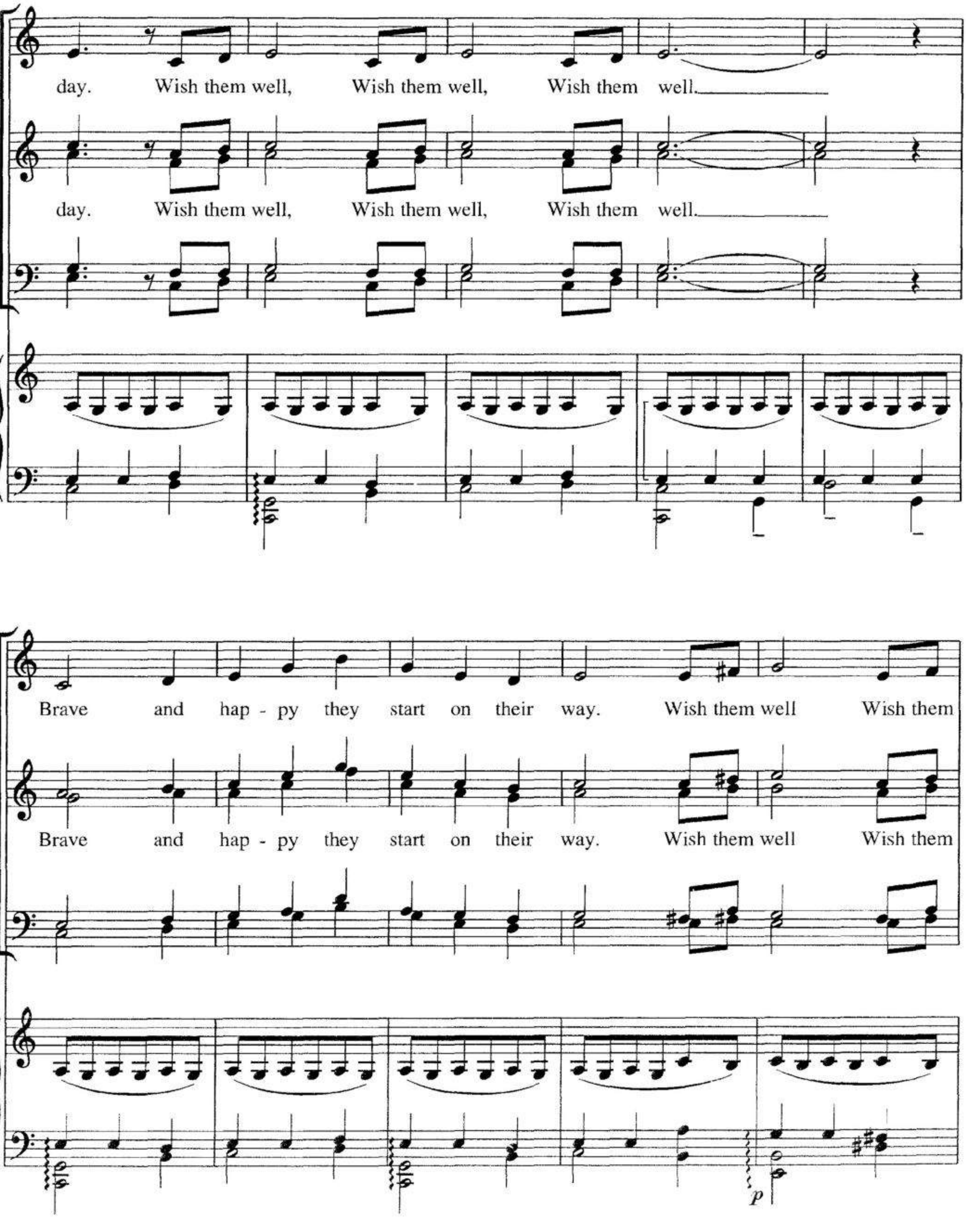

(31) Andante
GRANDMA
pp
Start-ing out so fool-ish-ly small, It's hard to be-lieve they will
grow at all, But win-ters go by and sum-mers fly, And
all of a sud-den they're men!
(39) Molto sostenuto
pp

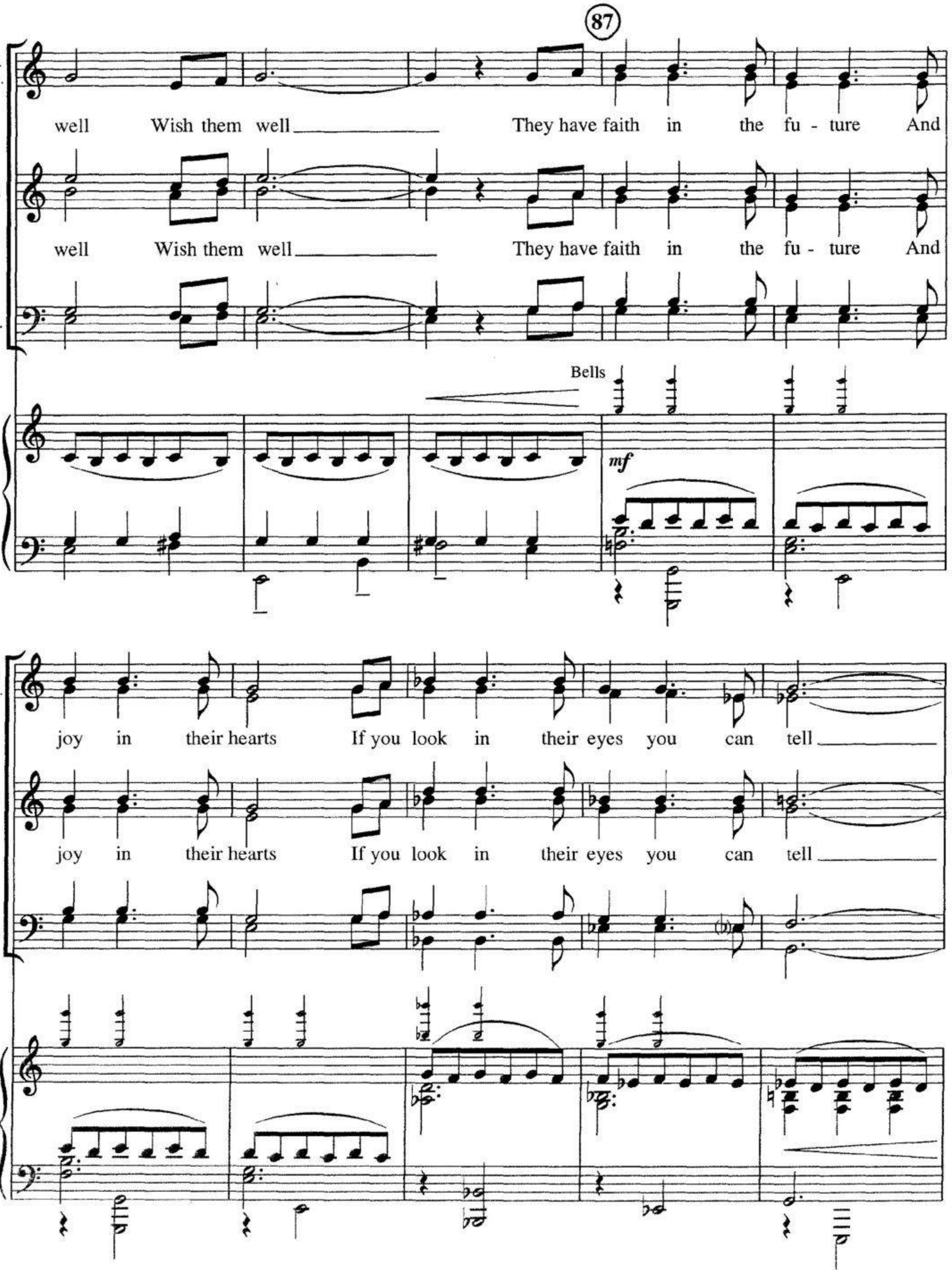
Dialogue: JOE: *I will.* MINISTER: *Janet*

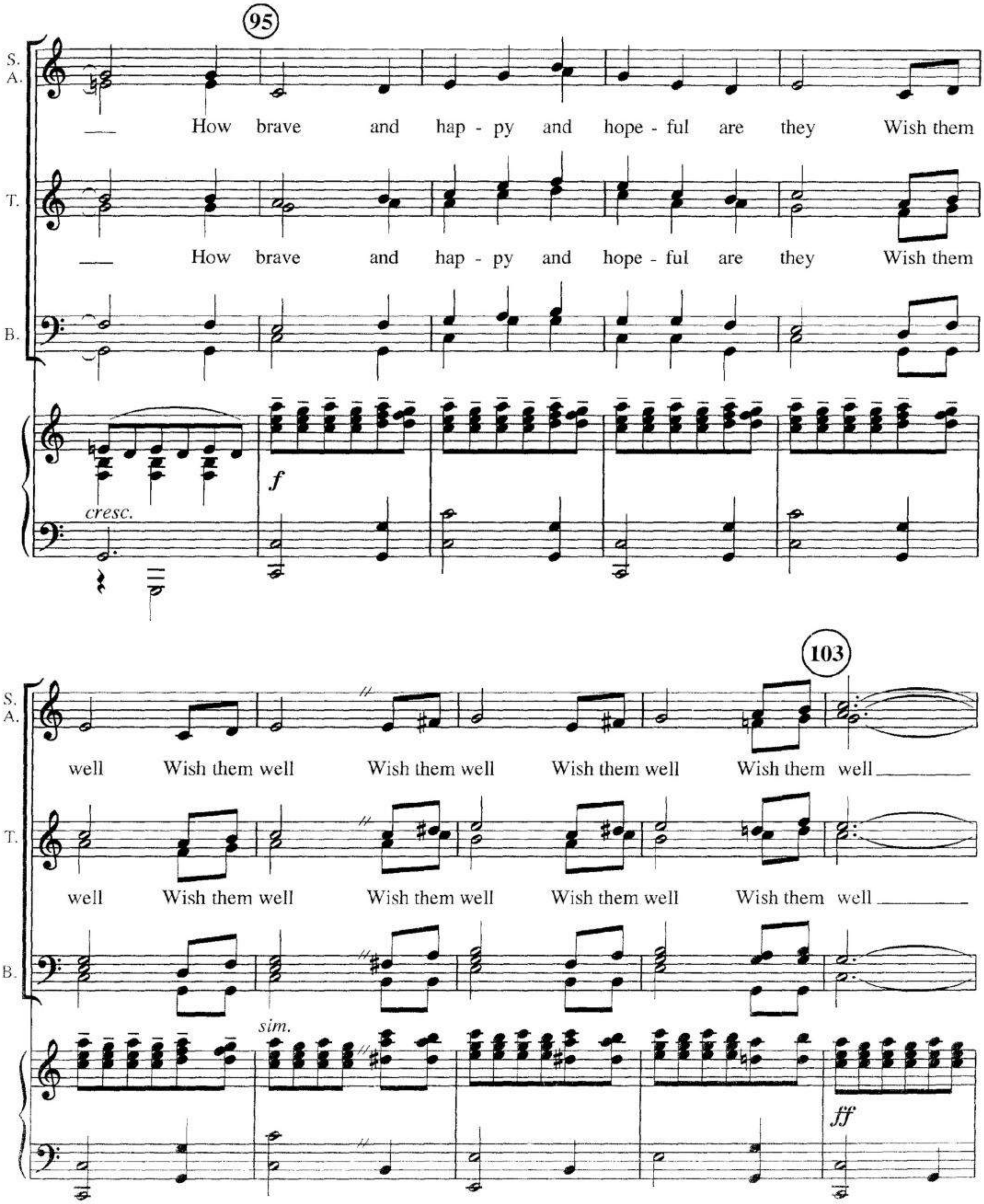
MINISTER: *Who giveth this woman to be married to this man?* NED: *I do.*

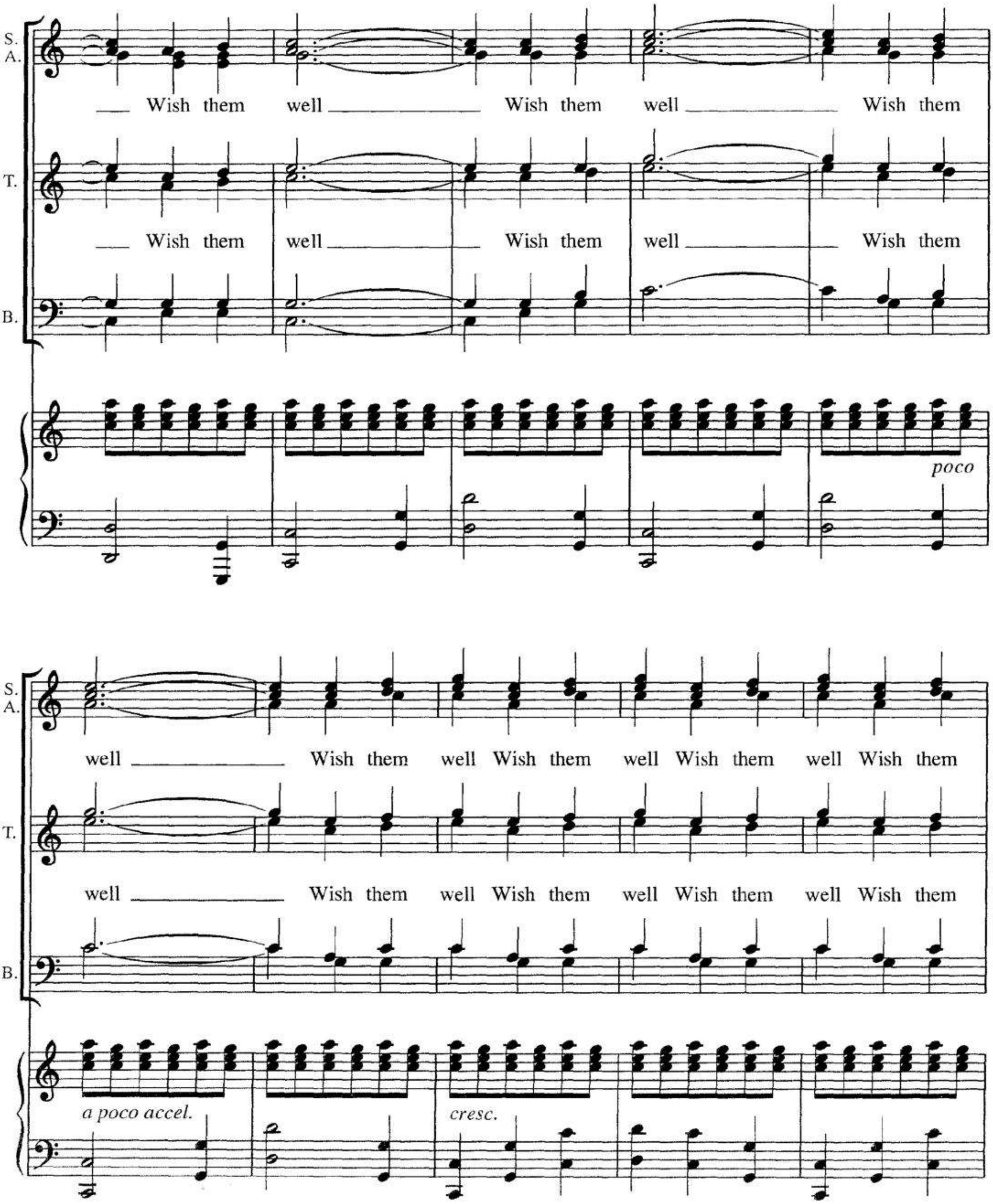

47
Quasi largo
49
p ALL
JOE: I Joseph take thee Janet to be my wedded wife.
To have and to hold from this day for - ward for bet - ter, for worse. For rich - er, for poor - er, in sick - ness and in health, To love and to cher - ish, 'till
pp
L.H.
p
rit.

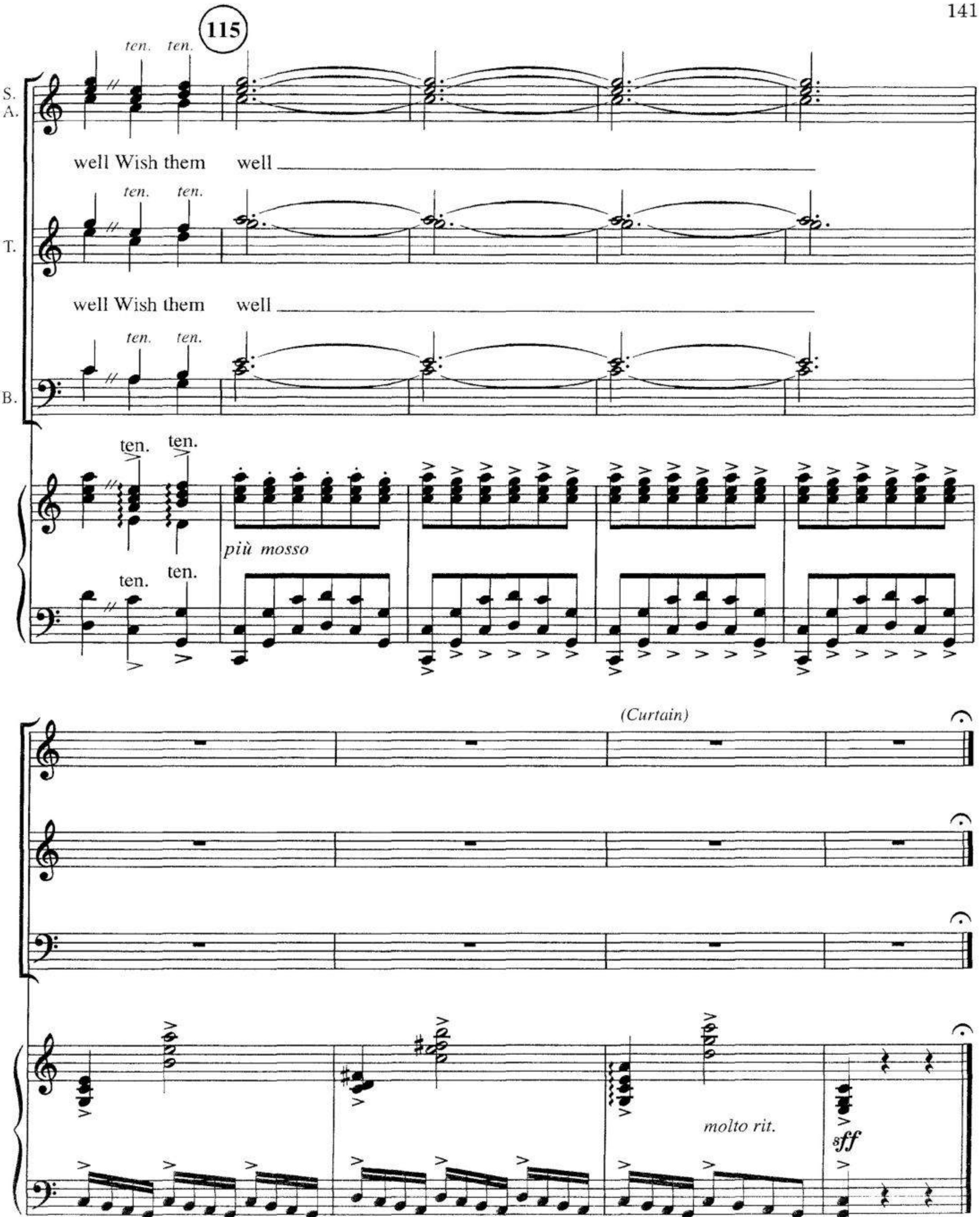

death do us part, 'Till death do us
part.
MINISTER: With this ring I thee wed.
Ped.
*
69
Joe: With this ring I thee wed.
Moderato
71
Chorus
SOPRANOS & ALTOS
S.
A.
Two more lov - ers were mar - ried to -
TENORS
T.
Two more lov - ers were mar - ried to -
BARITONES
B.
pp legato


S.
A.
day. Wish them well, Wish them well, Wish them well.
T.
day. Wish them well, Wish them well, Wish them well.
B.
S.
A.
Brave and hap - py they start on their way. Wish them well Wish them
T.
Brave and hap - py they start on their way. Wish them well Wish them
B.
p


87
S.
A.
T.
B.
Bells
mf
well Wish them well ___ They have faith in the fu - ture And
well Wish them well ___ They have faith in the fu - ture And
joy in their hearts If you look in their eyes you can tell ___
joy in their hearts If you look in their eyes you can tell ___


95
S.
A.
How brave and hap - py and hope - ful are they Wish them
T.
How brave and hap - py and hope - ful are they Wish them
B.
cresc.
f
103
well Wish them well Wish them well Wish them well Wish them well
well Wish them well Wish them well Wish them well Wish them well
sim.
ff

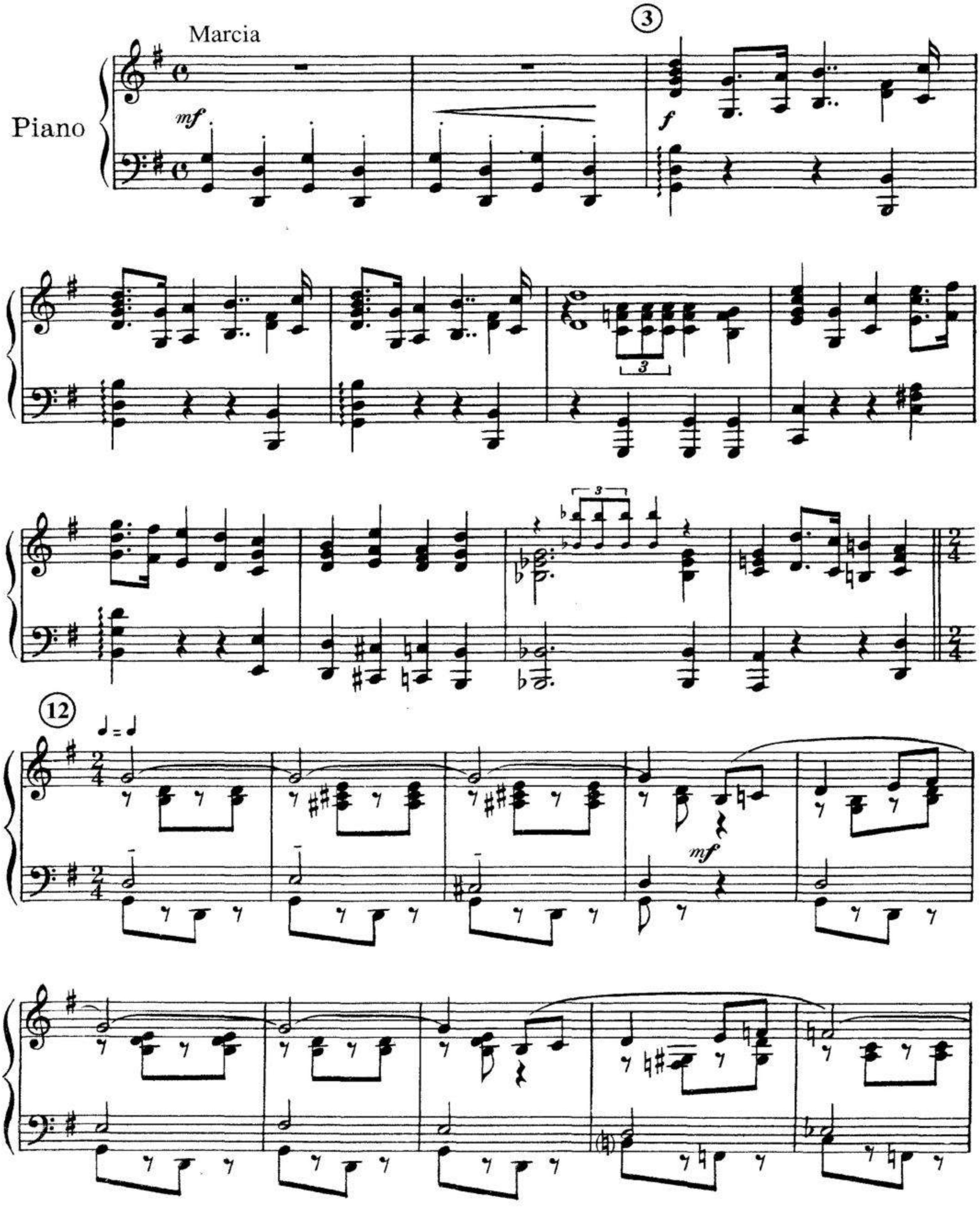

S.
A.
Wish them well Wish them well Wish them
T.
Wish them well Wish them well Wish them
B.
poco
S.
A.
well Wish them well Wish them well Wish them well Wish them
T.
well Wish them well Wish them well Wish them well Wish them
B.
a poco accel.
cresc.

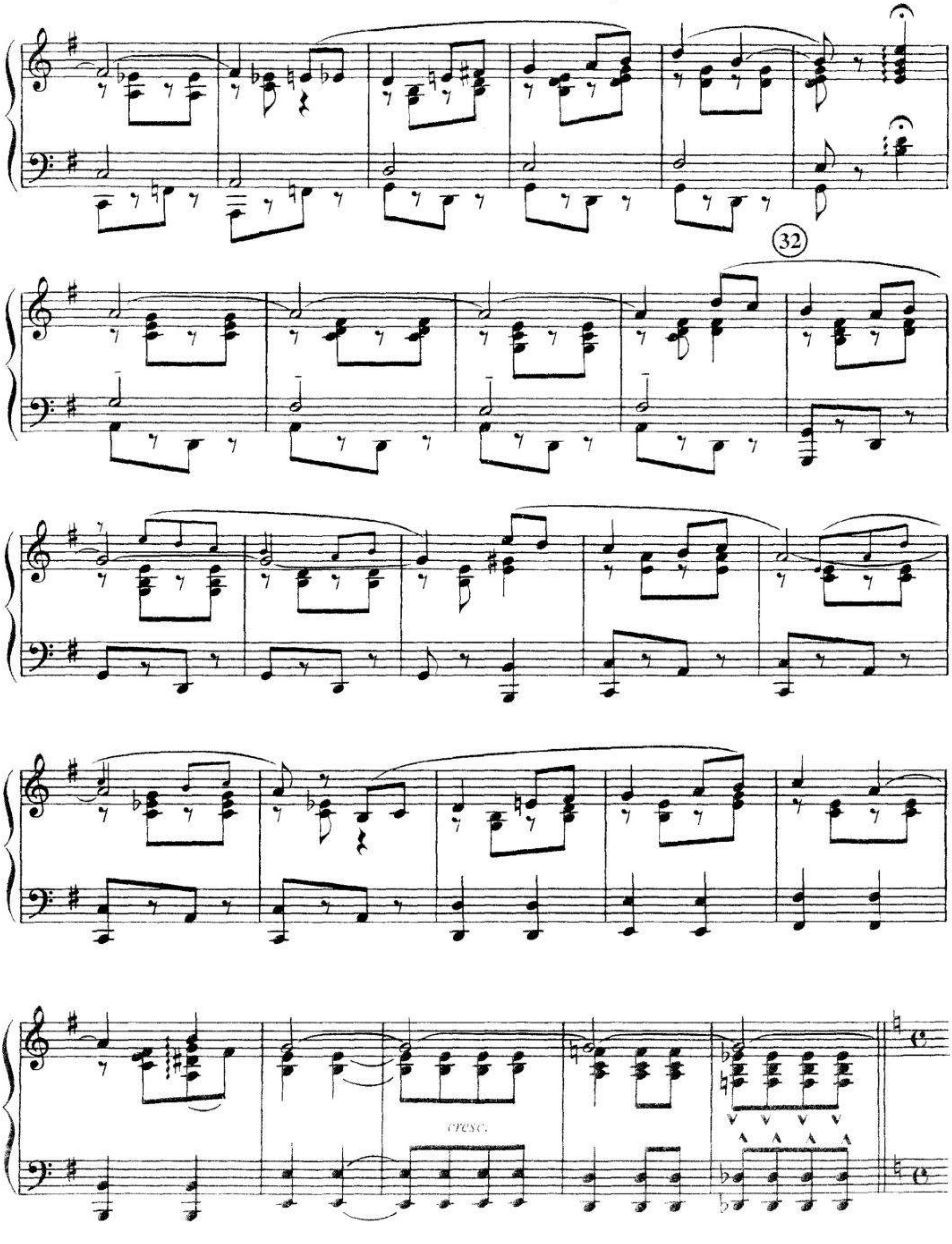

115
S.
A.
T.
B.
ten.
ten.
well Wish them well
well Wish them well
ten.
ten.
più mosso
(Curtain)
molto rit.
sff

End of Act I

No. 28

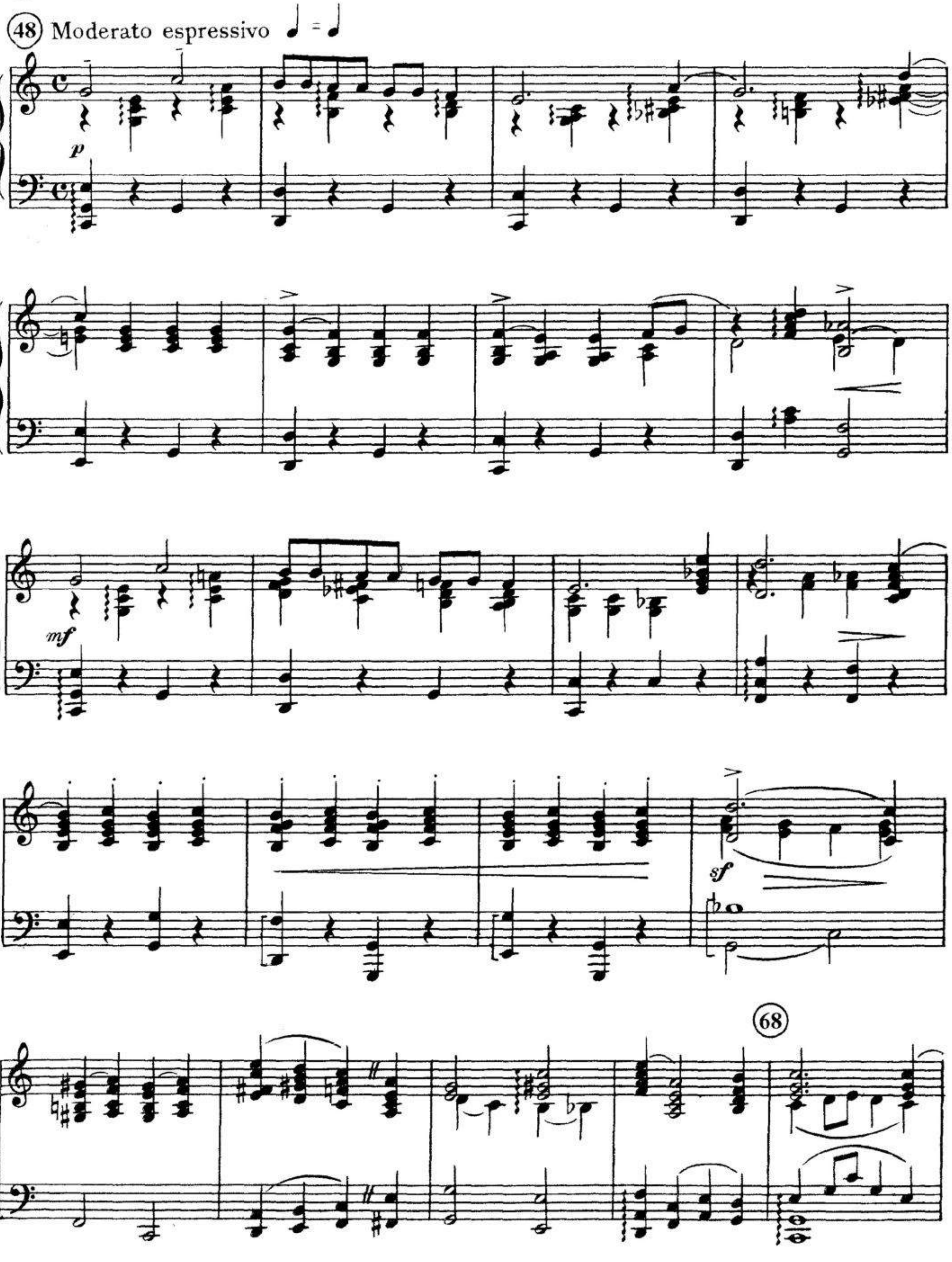
Entr'acte

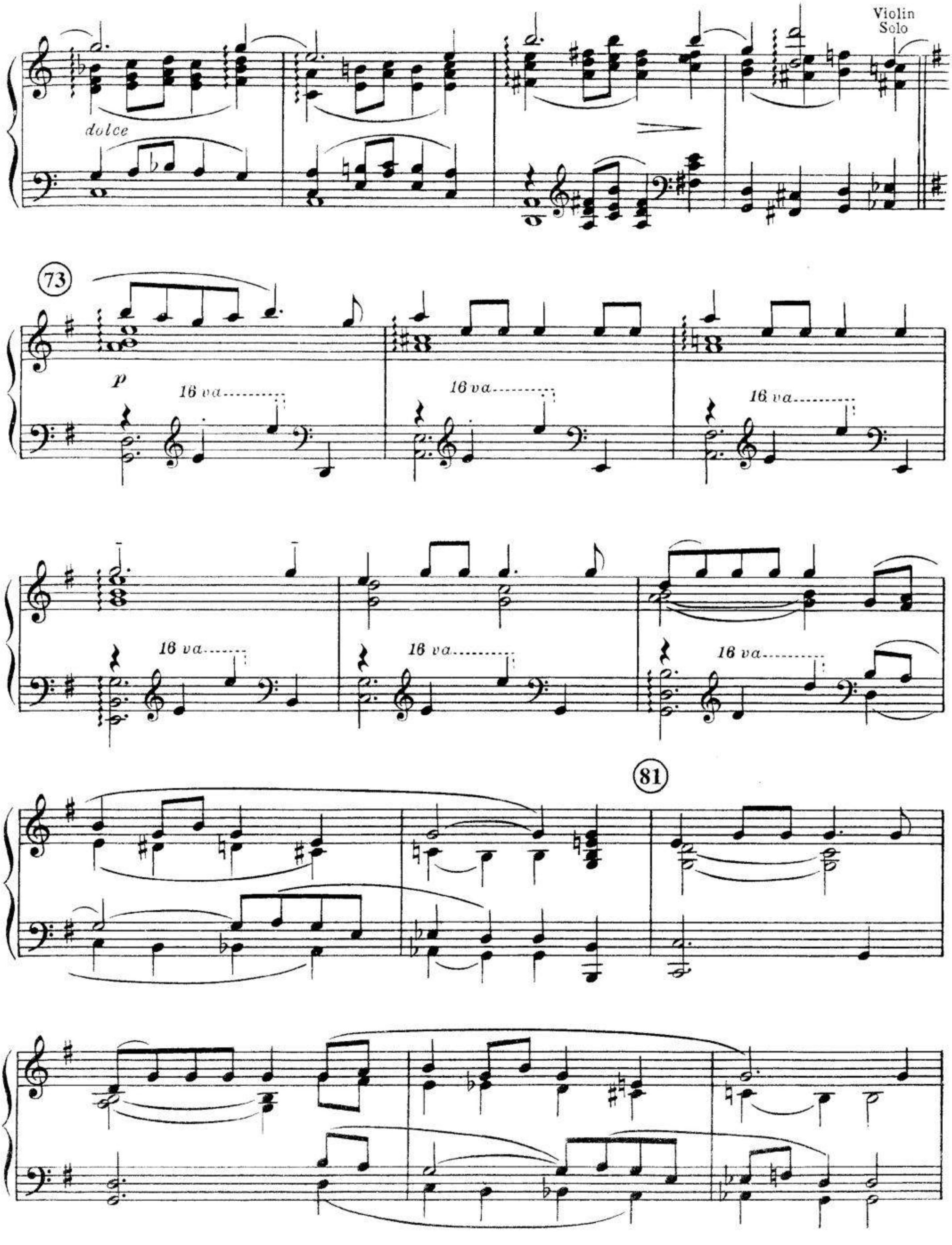

Marcia
Piano
mf
f
③
3
⑫
♩ = ♩
mf



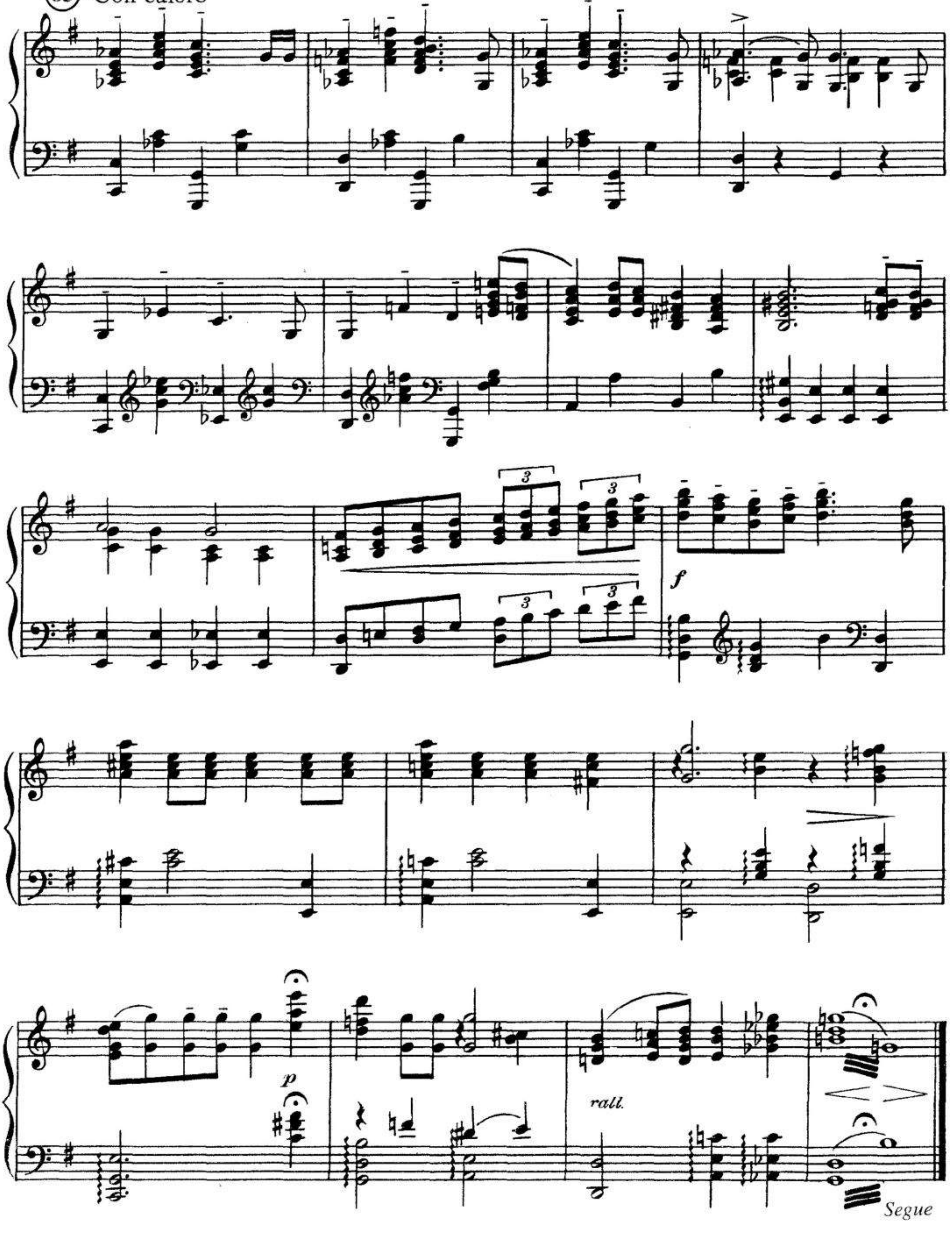
32
cresc.

(48) Moderato espressivo




dolce
Violin Solo
73
p
16 va
16 va
16 va
16 va
16 va
16 va
81

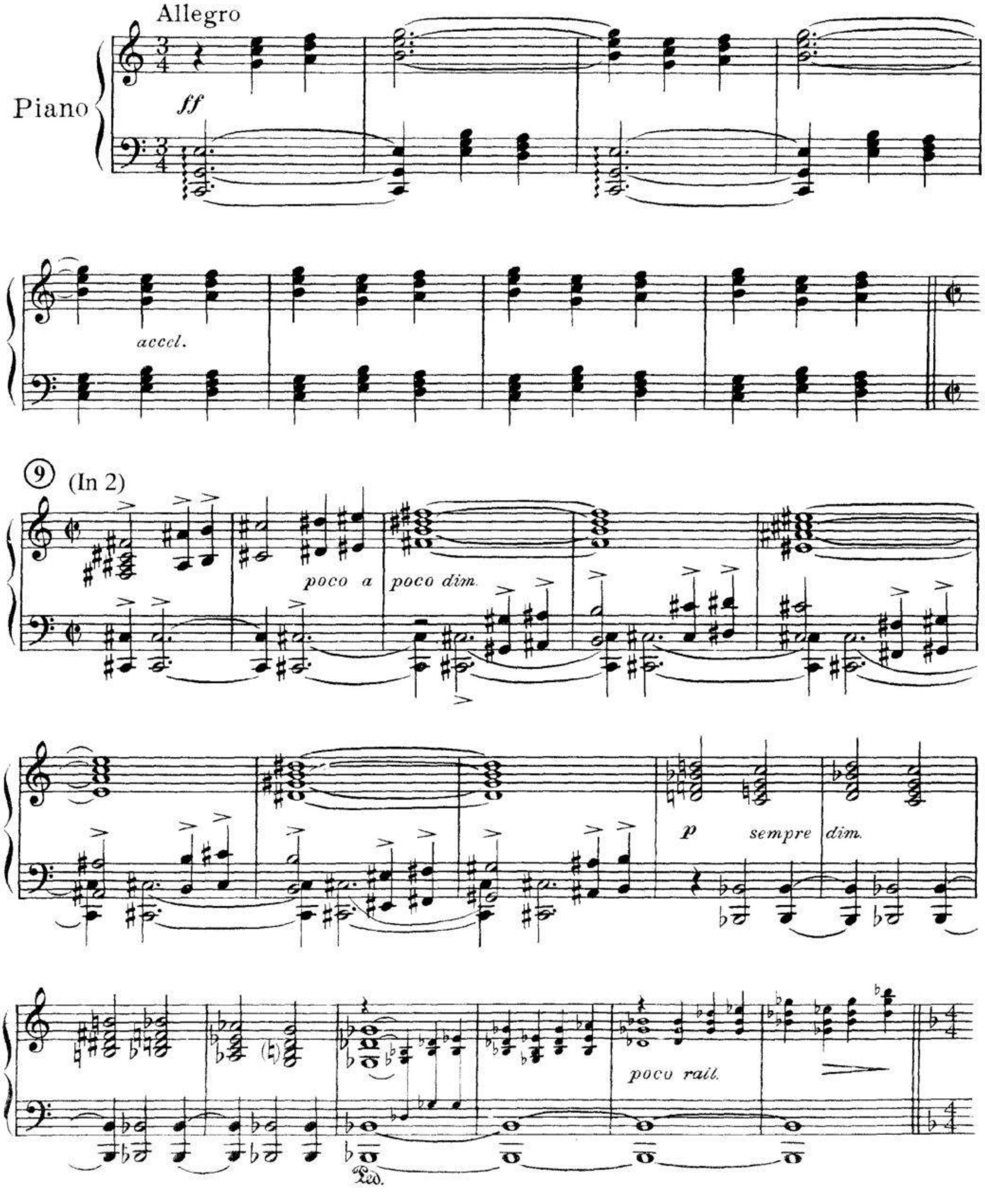
㊗ Con calore

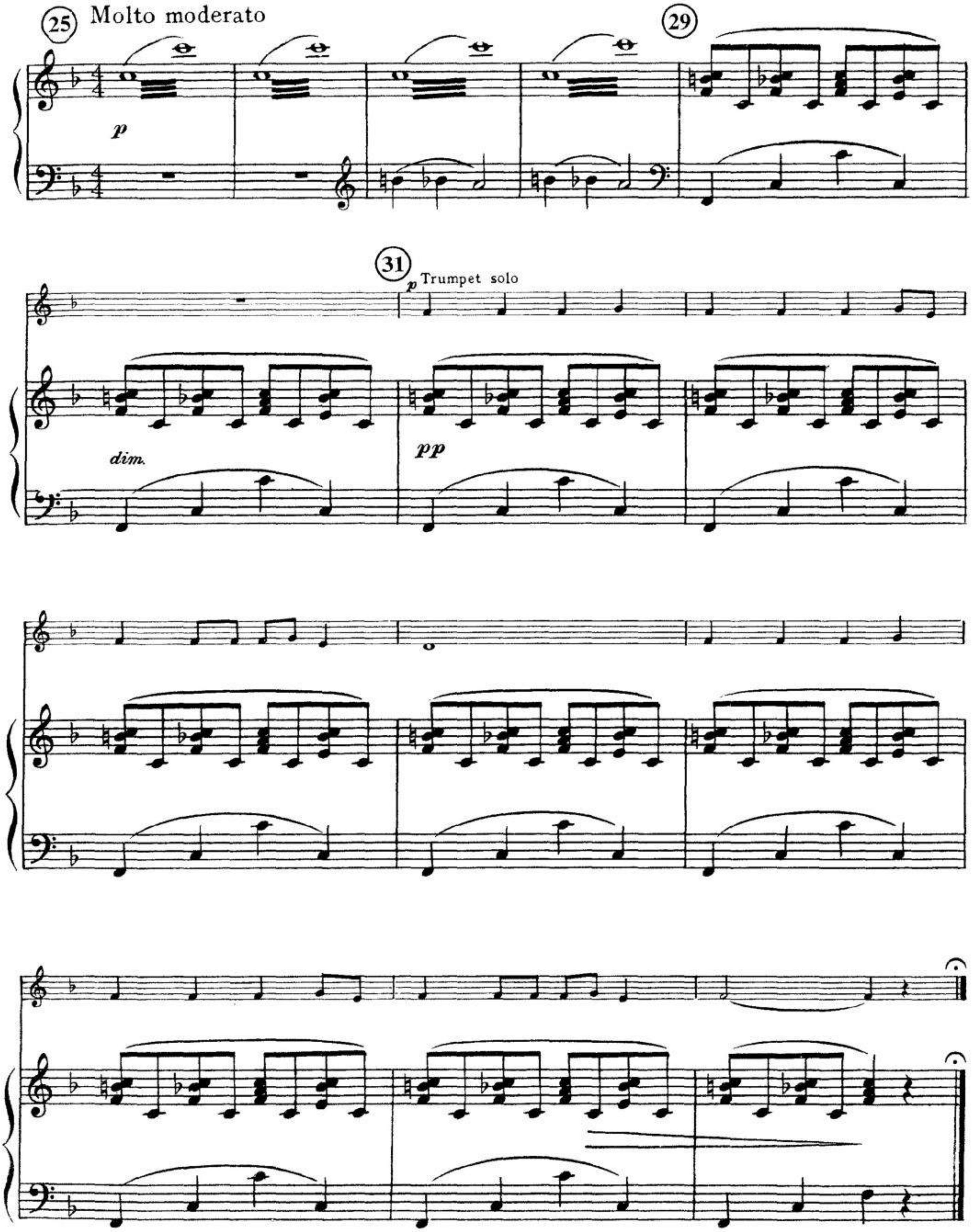


3
3
3
3
f
p
rall.
Segue

Opening Act II

No. 29


Allegro
Piano
ff
accel.
9
(In 2)
poco a poco dim.
p
sempre dim.
poco rall.
Ped.

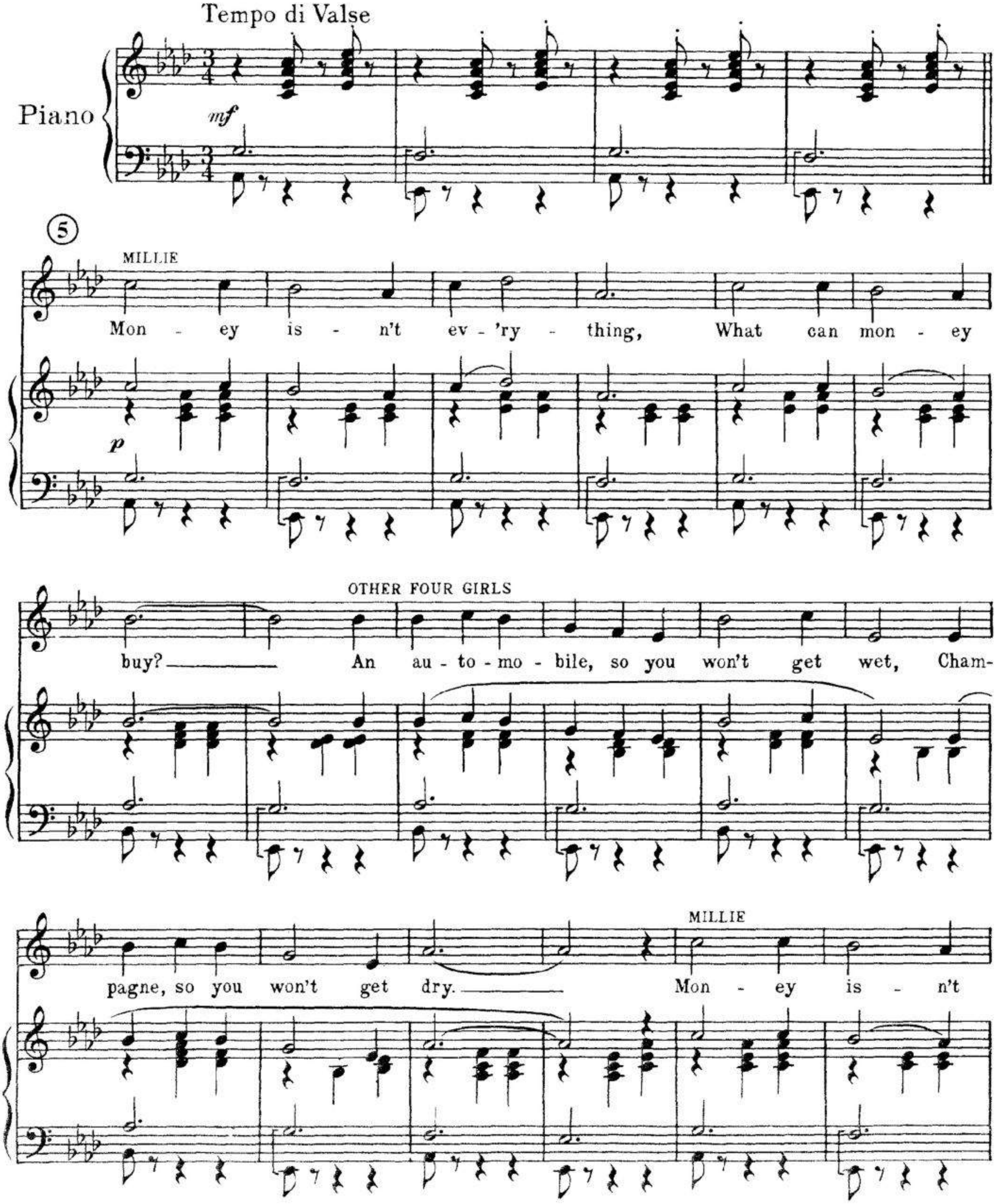

㉕
Molto moderato
p
㉙
dim.
㉛
p Trumpet solo
pp

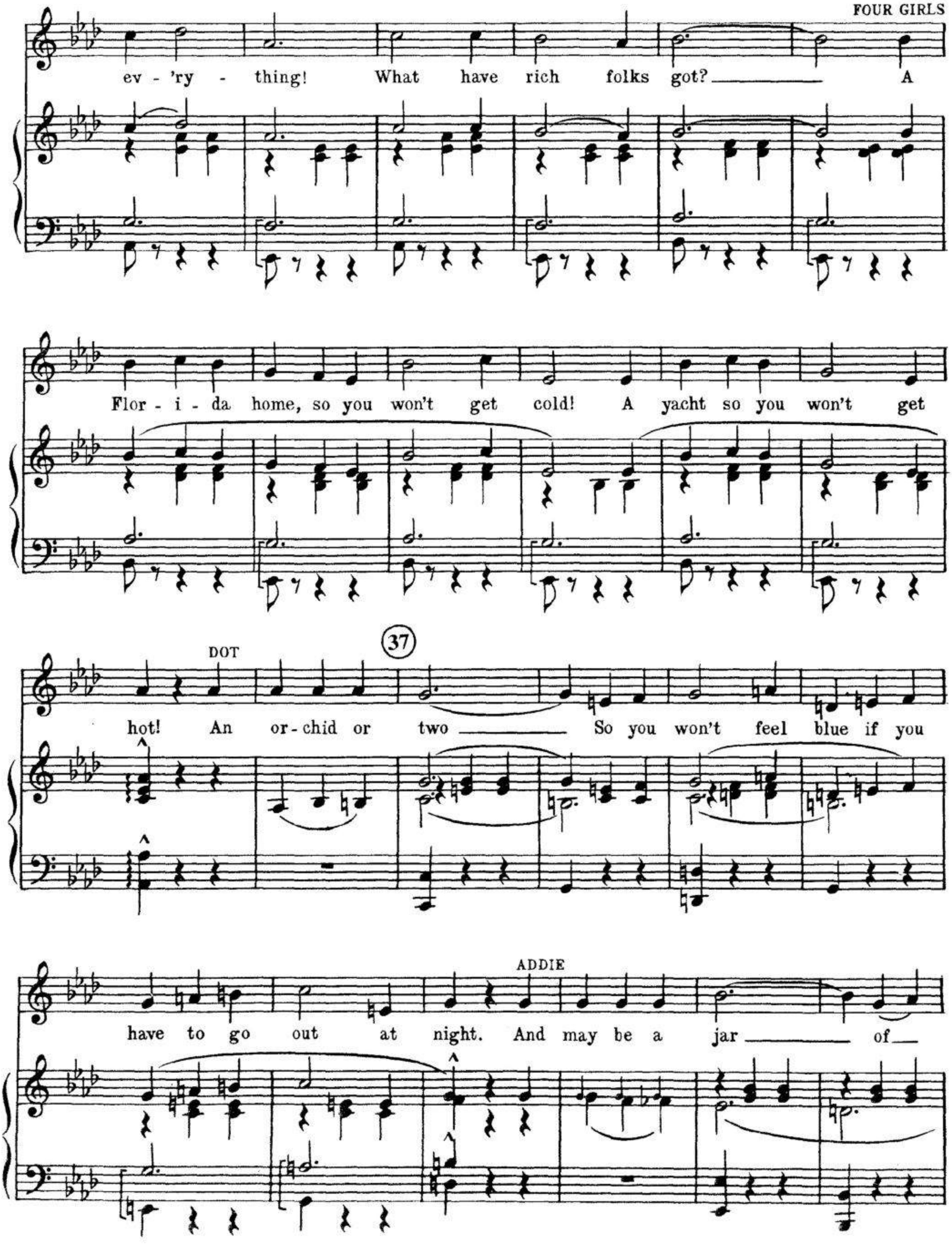
No. 30

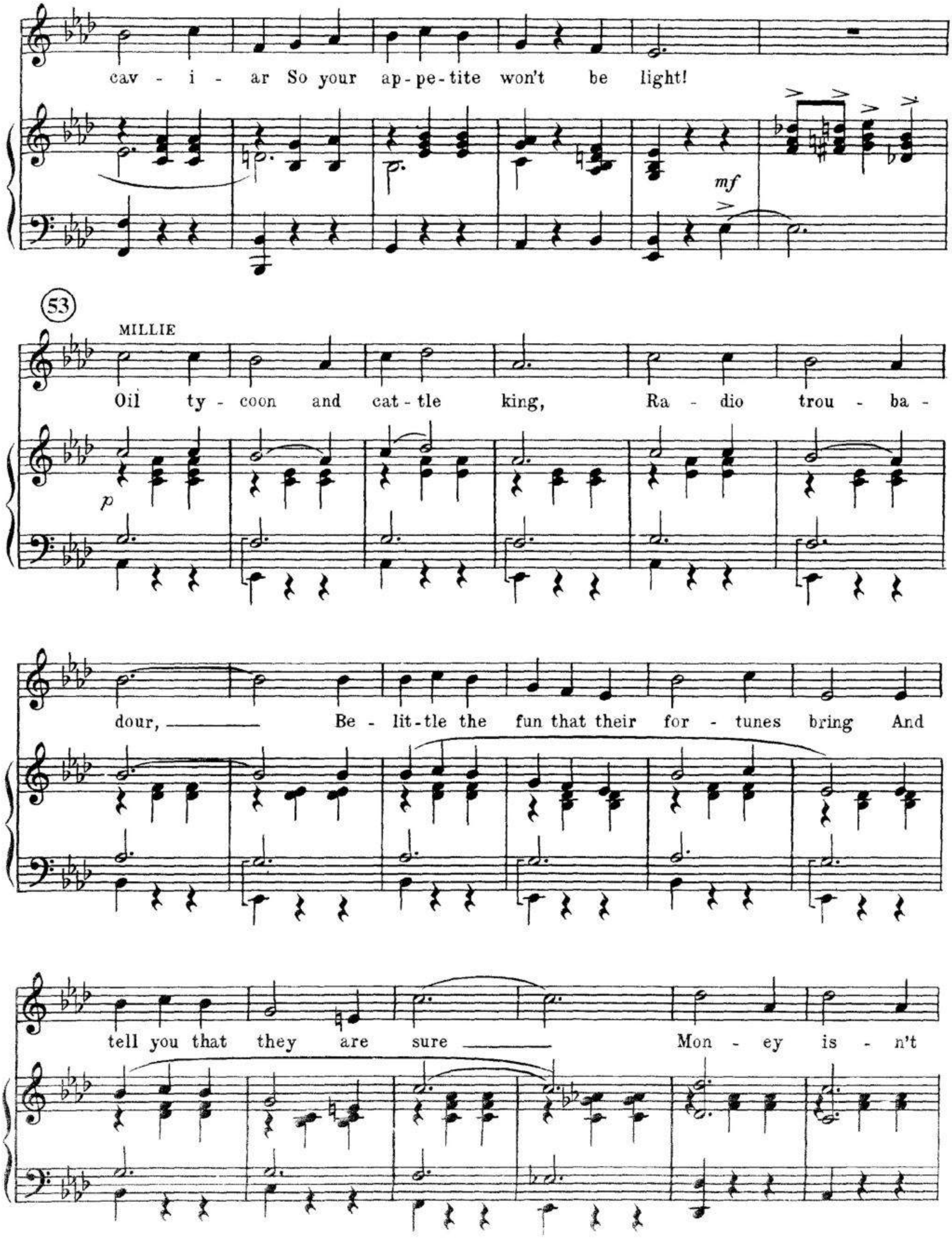
Money Isn't Ev'rything

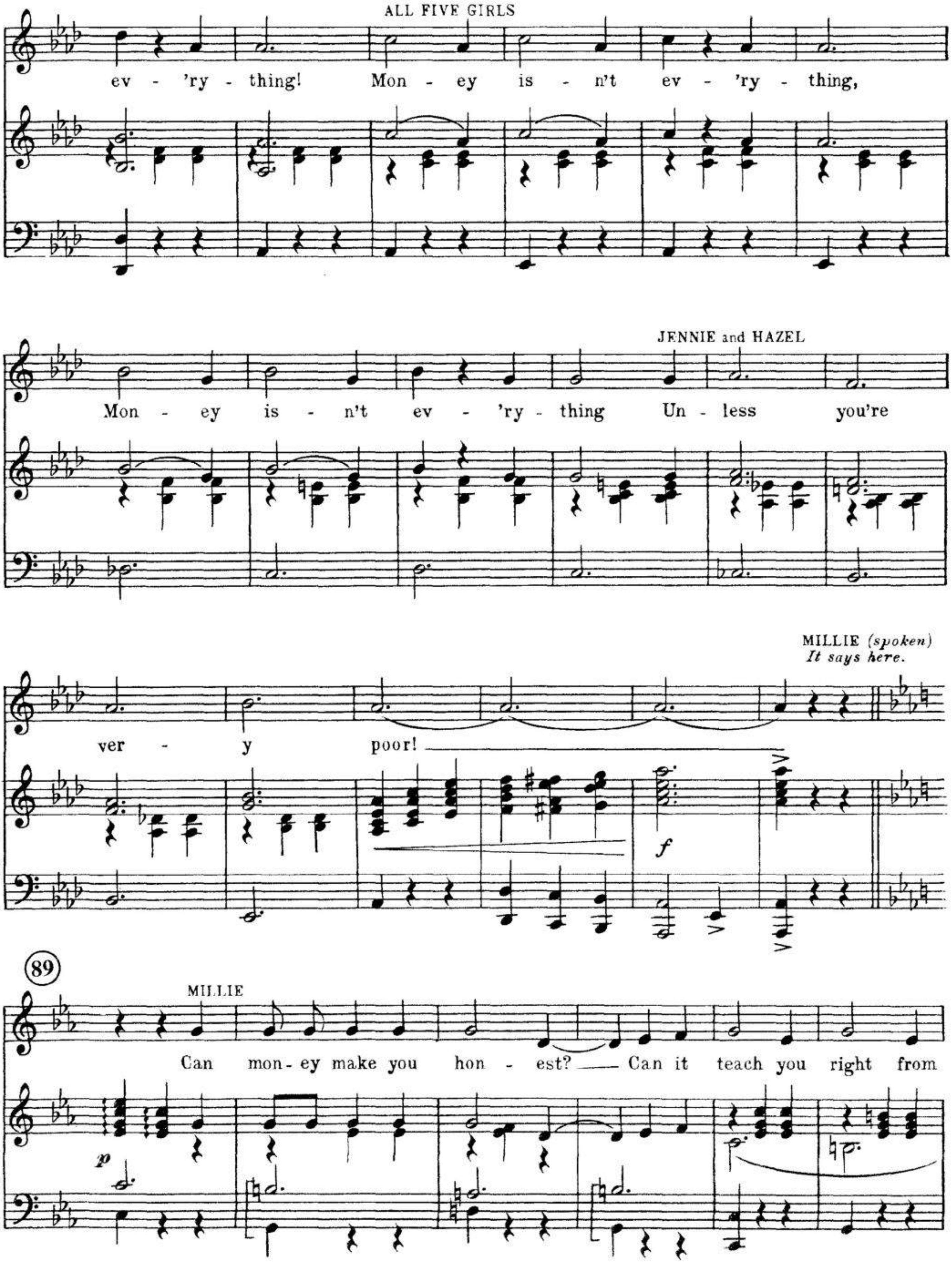
(Jennie, Millie, Hazel, Addie, Dot)

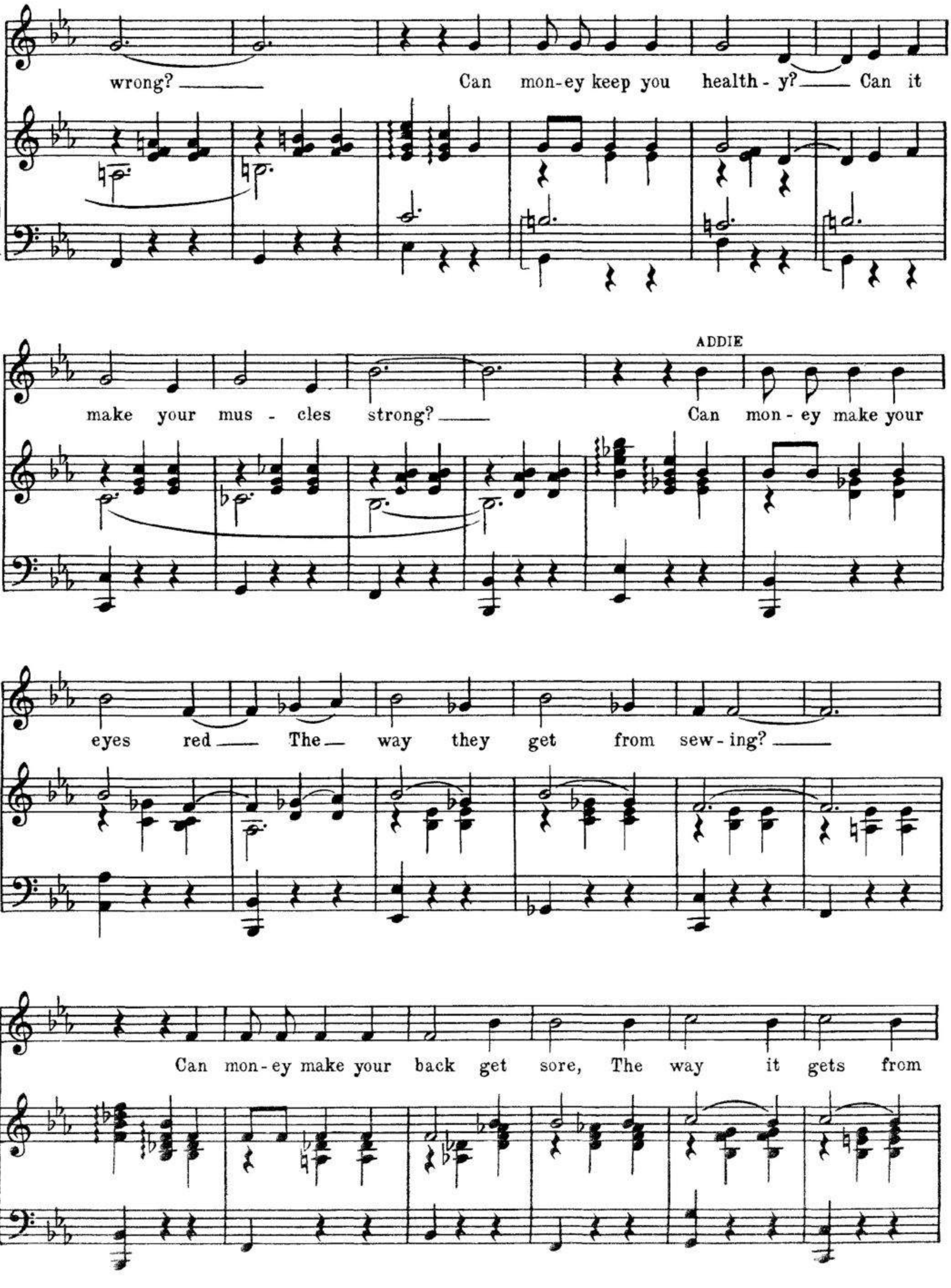
Cue: JENNIE: *"Well, fiine! I don't want everything. I'll just take money!"*

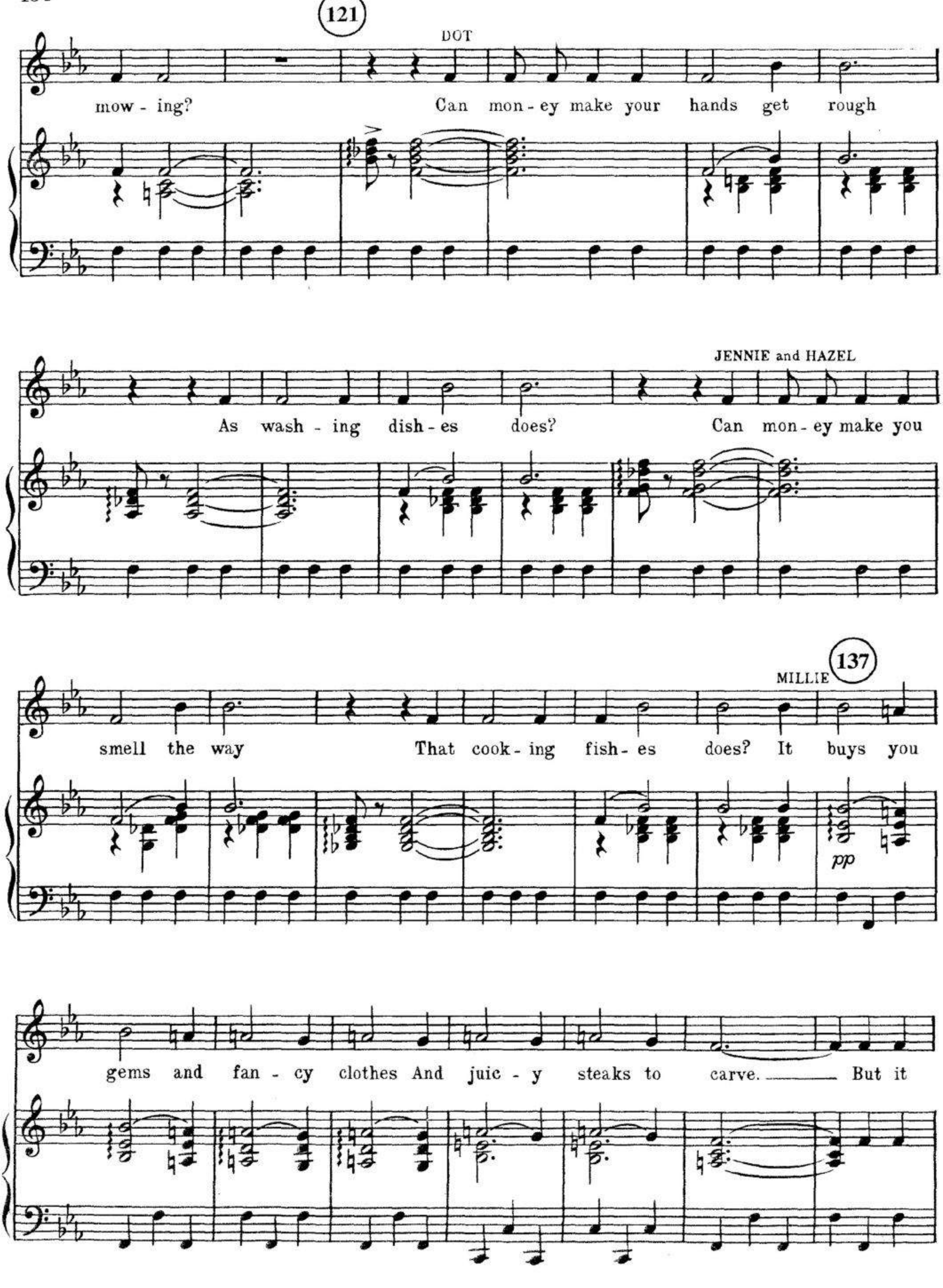

Tempo di Valse
Piano
mf
5
MILLIE
Mon - ey is - n't ev - 'ry - thing, What can mon - ey
p
buy?
OTHER FOUR GIRLS
An au - to - mo - bile, so you won't get wet, Cham-
pagne, so you won't get dry.
MILLIE
Mon - ey is - n't

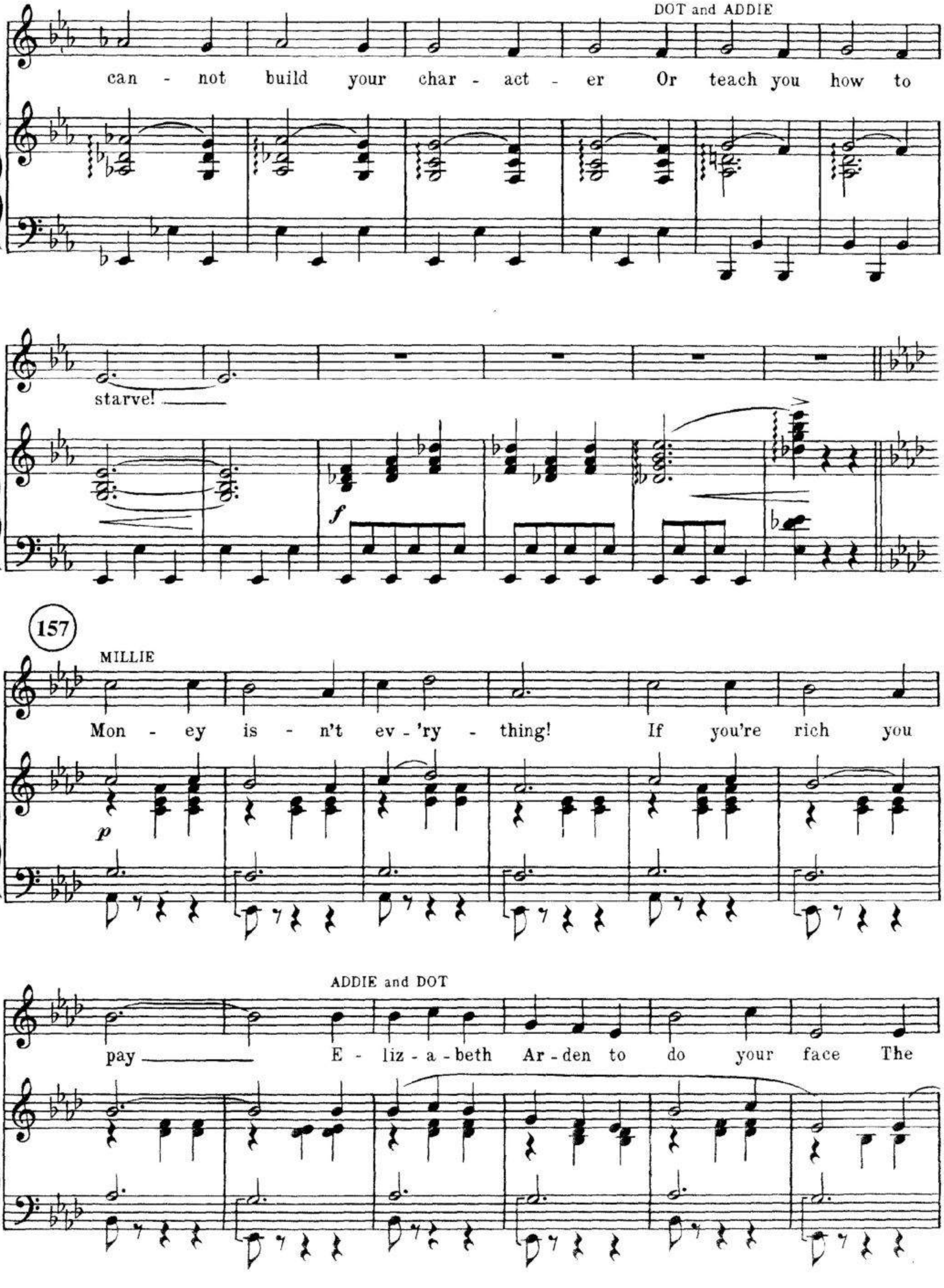

FOUR GIRLS
ev - 'ry - thing! What have rich folks got? A
Flor - i - da home, so you won't get cold! A yacht so you won't get
DOT
37
hot! An or - chid or two So you won't feel blue if you
ADDIE
have to go out at night. And may be a jar of

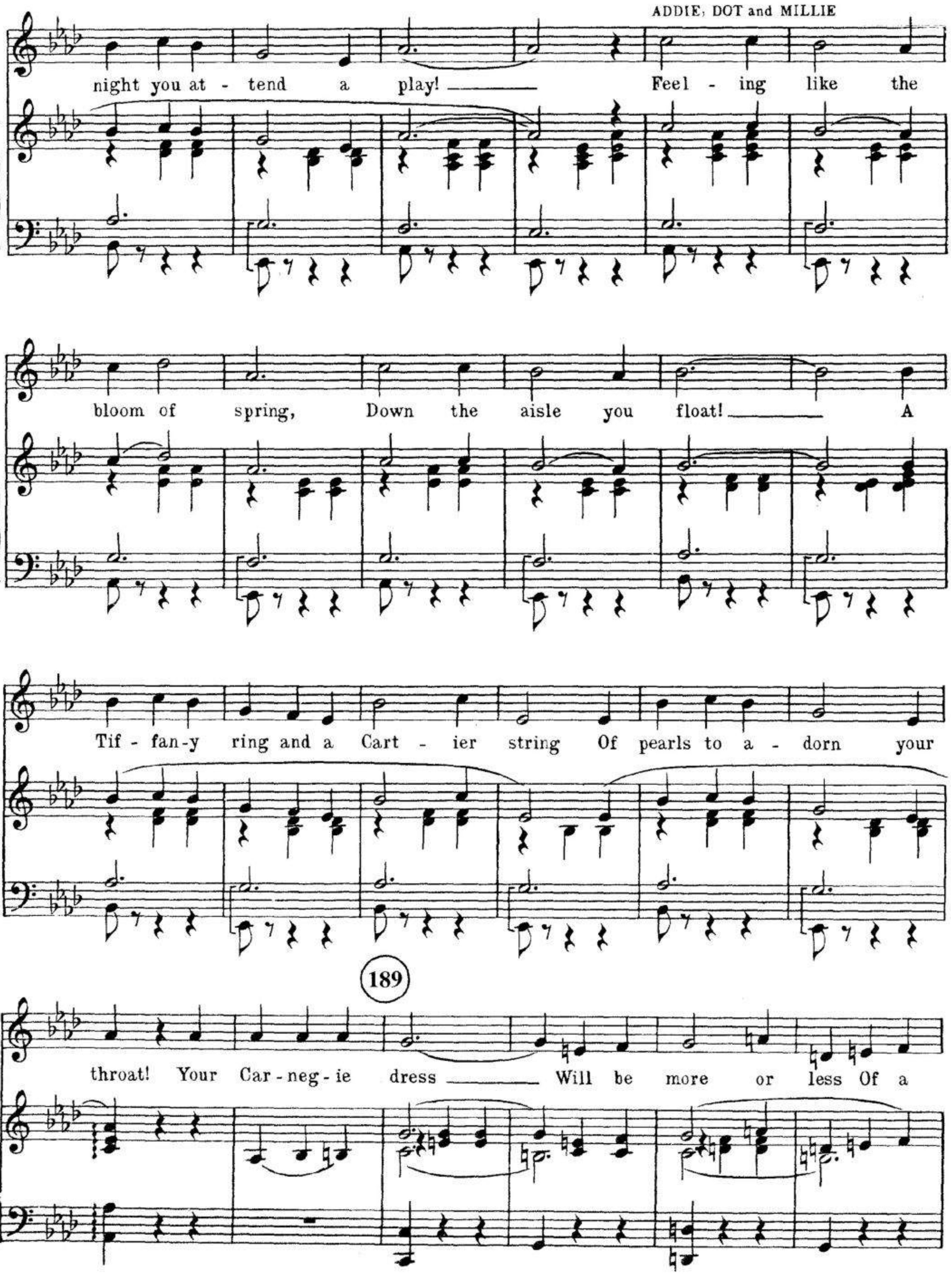

cav - i - ar So your ap-pe-tite won't be light!
mf
53
MILLIE
Oil ty - coon and cat-tle king, Ra - dio trou - ba -
p
dour, Be - lit-tle the fun that their for - tunes bring And
tell you that they are sure Mon - ey is - n't

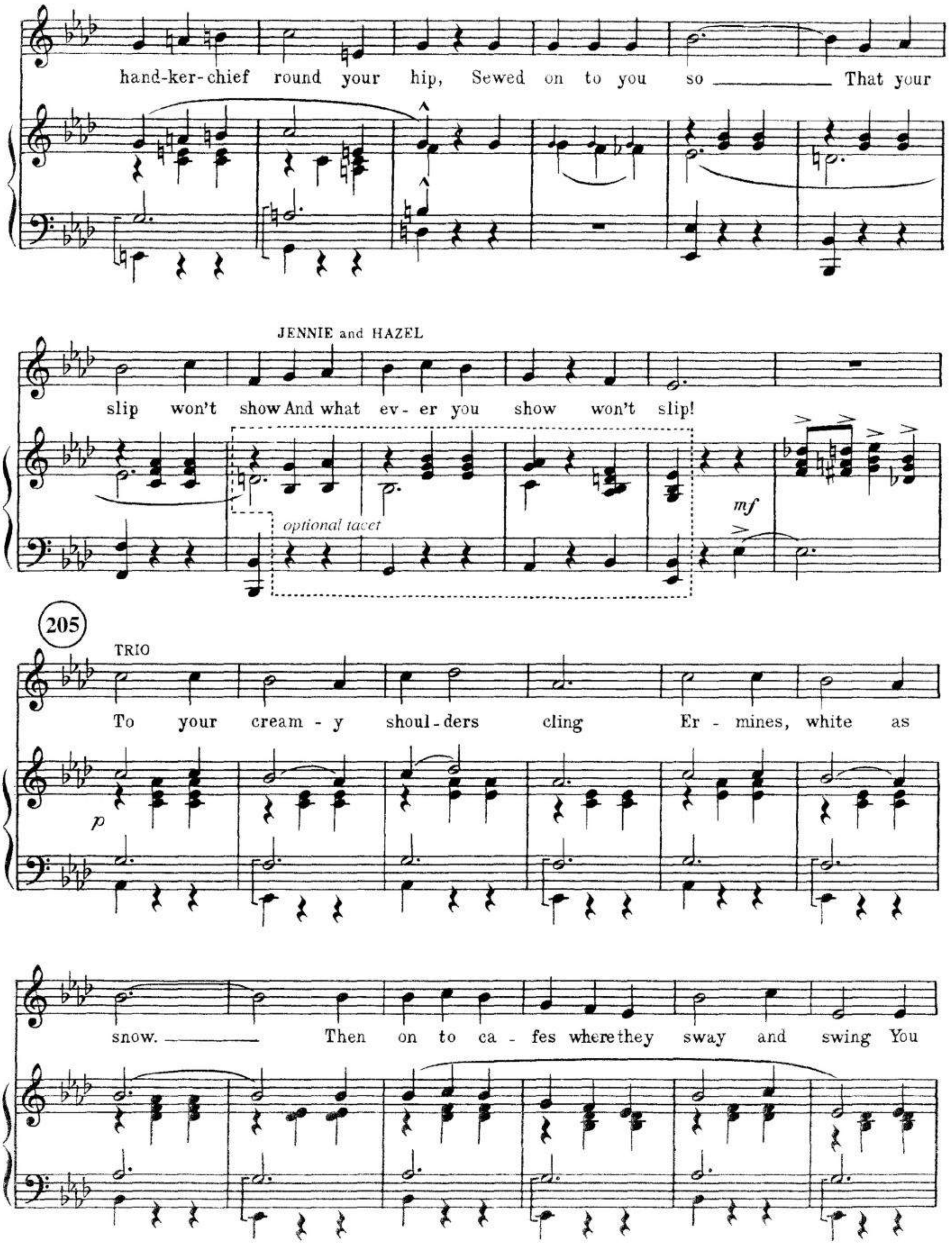

ALL FIVE GIRLS
ev - 'ry - thing! Mon - ey is - n't ev - 'ry - thing,
Mon - ey is - n't ev - 'ry - thing
JENNIE and HAZEL
Un - less you're
ver - y poor!
f
MILLIE (spoken)
It says here.
89
MILLIE
Can mon - ey make you hon - est? Can it teach you right from
p

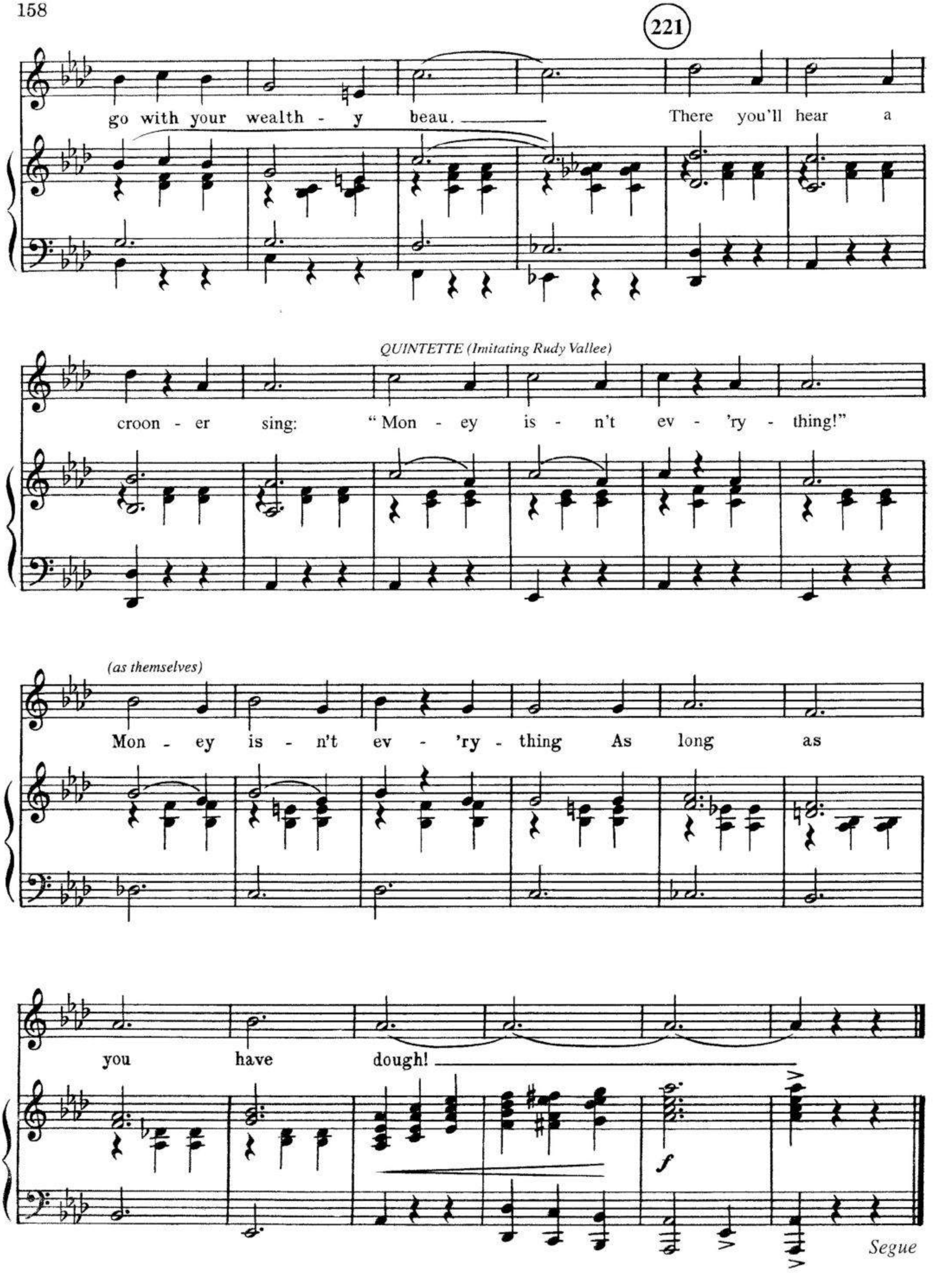

wrong? Can mon-ey keep you health-y? Can it
make your mus-cles strong?
ADDIE
Can mon-ey make your
eyes red The way they get from sew-ing?
Can mon-ey make your back get sore, The way it gets from


121
DOT
mow - ing? Can mon - ey make your hands get rough
As wash - ing dish - es does?
JENNIE and HAZEL
Can mon - ey make you
smell the way That cook - ing fish - es does?
MILLIE
137
It buys you
pp
gems and fan - cy clothes And juic - y steaks to carve. But it


DOT and ADDIE
can - not build your char - act - er Or teach you how to
starve!
f
157
MILLIE
Mon - ey is - n't ev - 'ry - thing! If you're rich you
p
pay
ADDIE and DOT
E - liz - a - beth Ar - den to do your face The


ADDIE, DOT and MILLIE
night you at - tend a play! Feel - ing like the
bloom of spring, Down the aisle you float! A
Tif - fan-y ring and a Cart - ier string Of pearls to a - dorn your
189
throat! Your Car-neg-ie dress Will be more or less Of a

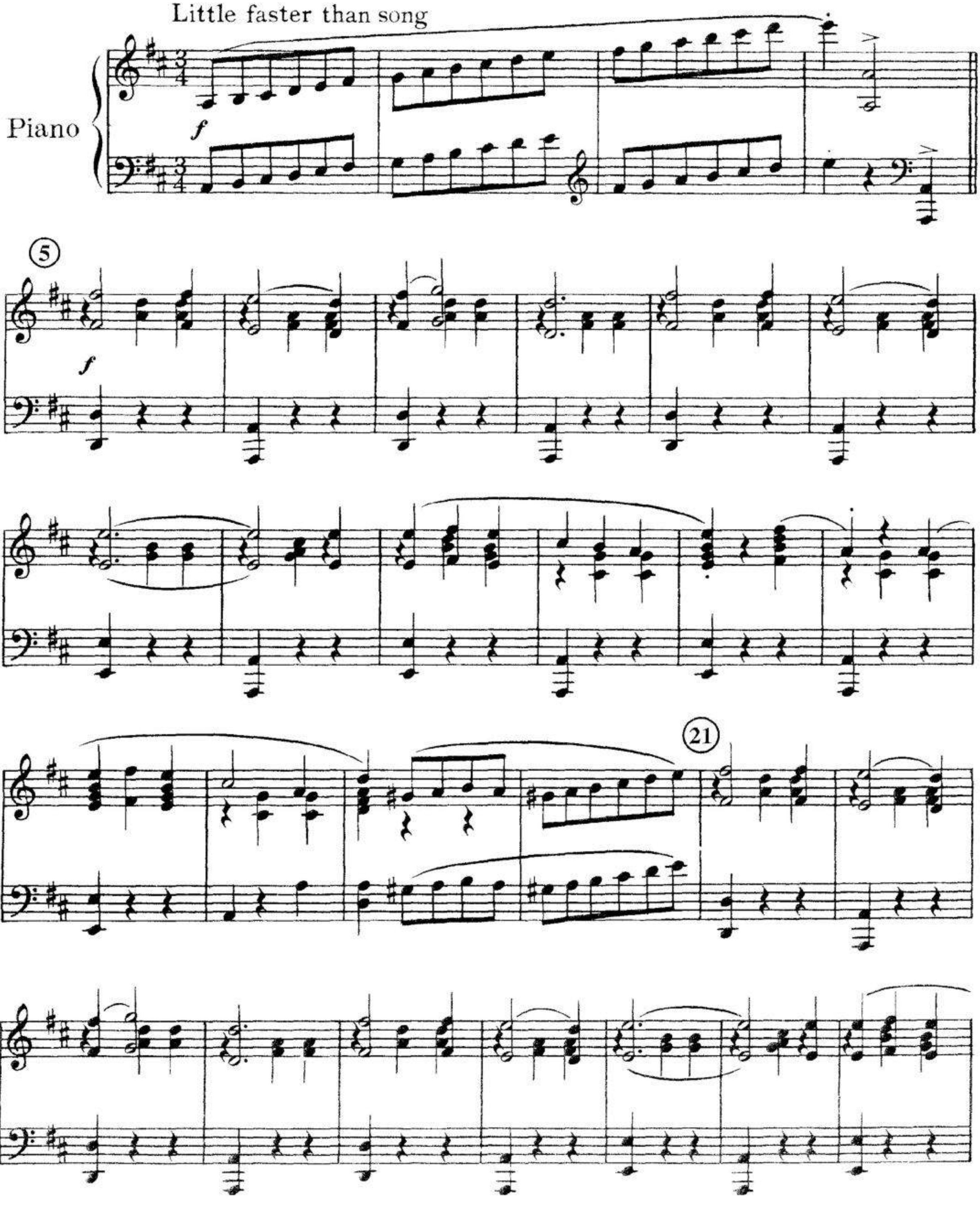

hand-ker-chief round your hip, Sewed on to you so ____ That your
JENNIE and HAZEL
slip won't show And what ev - er you show won't slip!
optional tacet
mf
205
TRIO
To your cream - y shoul - ders cling Er - mines, white as
p
snow. ____ Then on to ca - fes where they sway and swing You

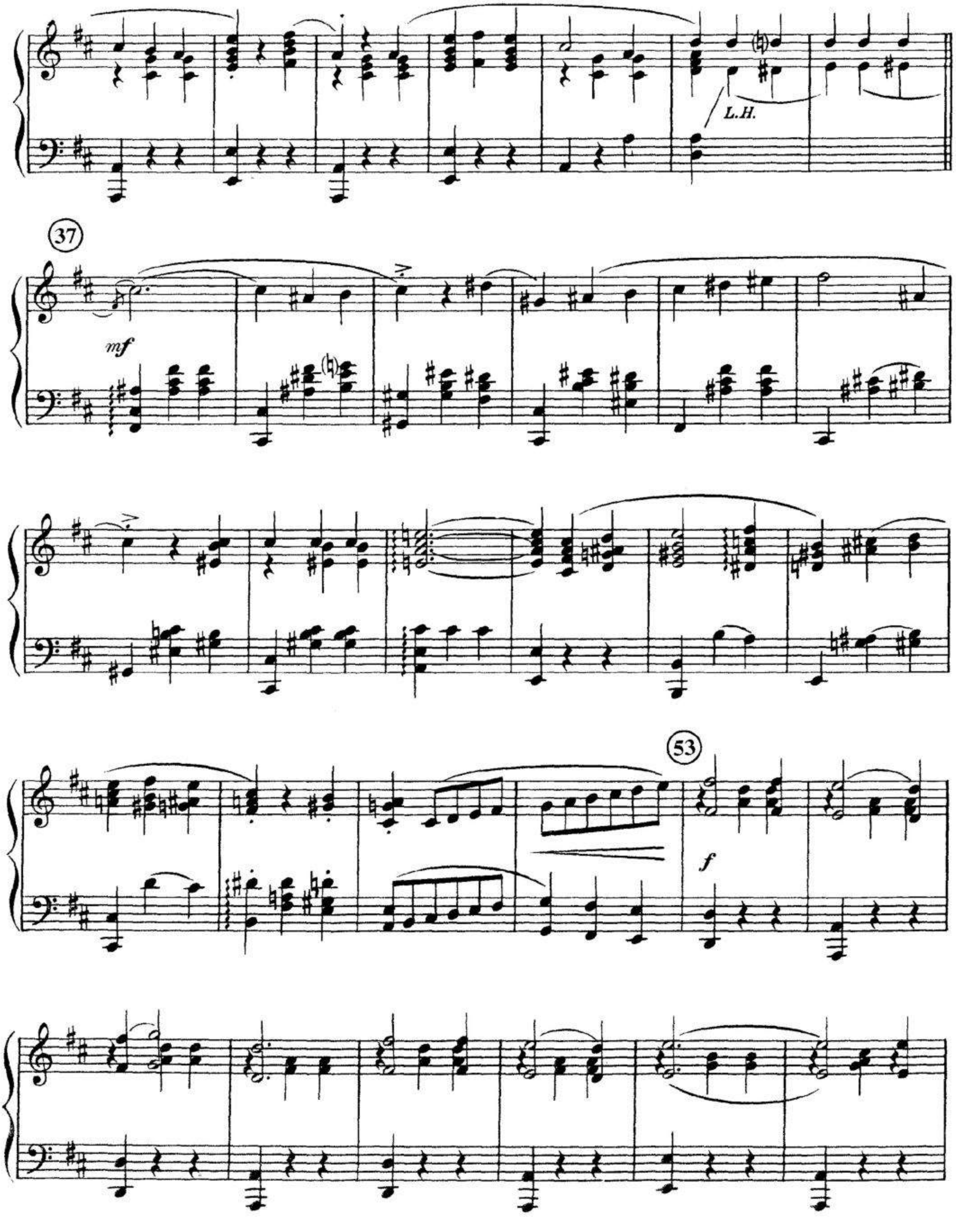

221
go with your wealth - y beau.
There you'll hear a
QUINTETTE (Imitating Rudy Vallee)
croon - er sing: "Mon - ey is - n't ev - 'ry - thing!"
(as themselves)
Mon - ey is - n't ev - 'ry - thing As long as
you have dough!
f
Segue

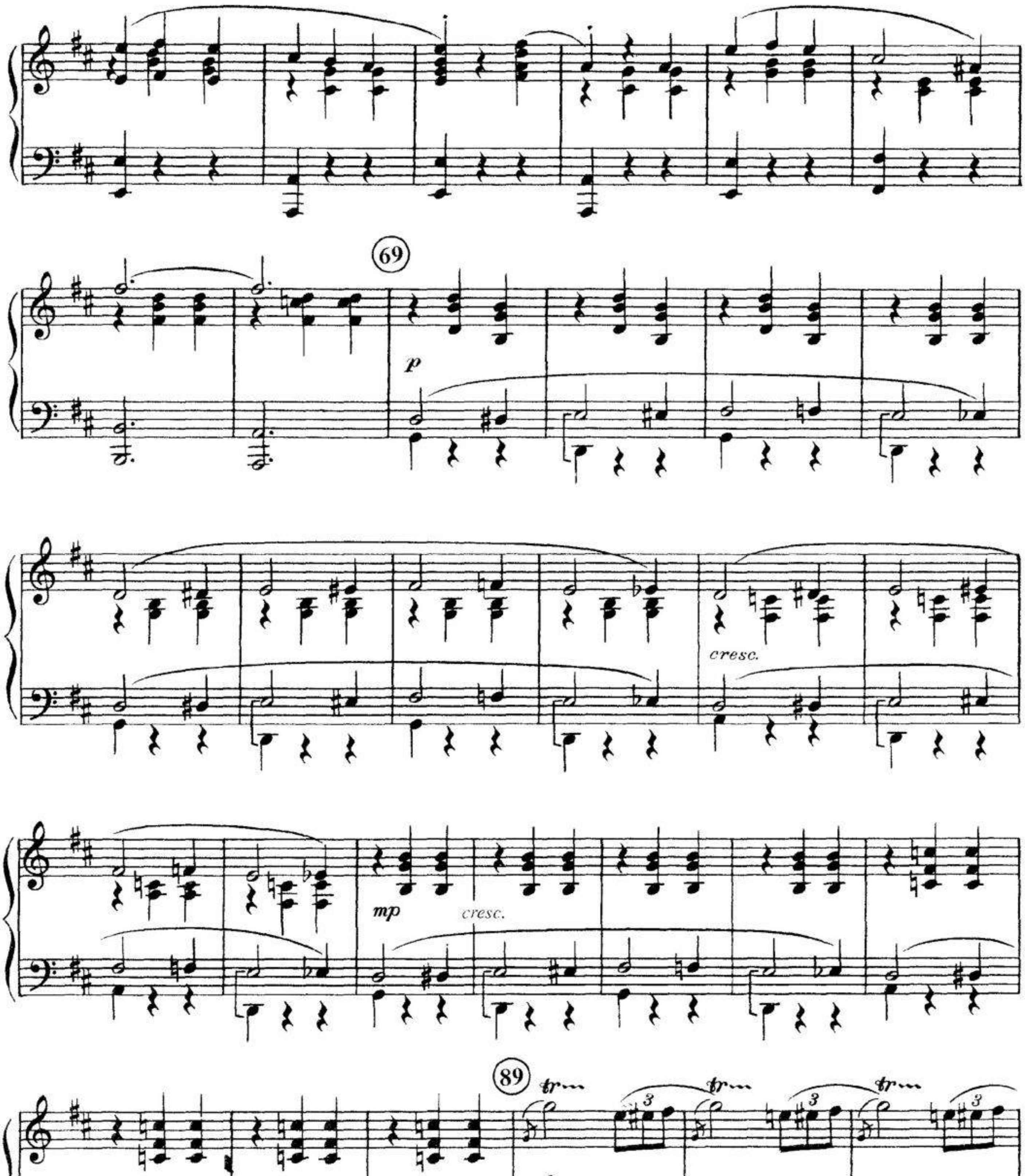
No. 31

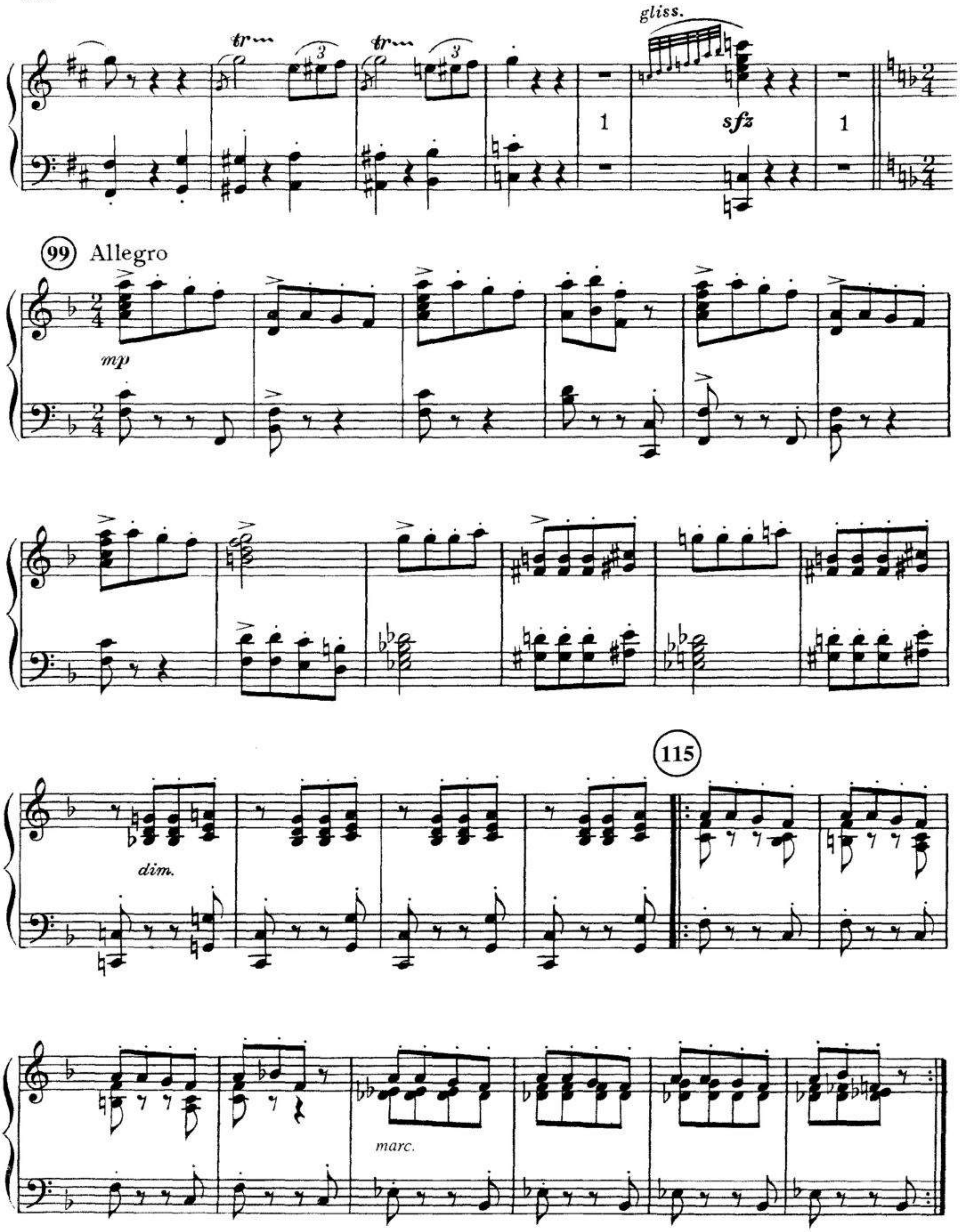
Dance

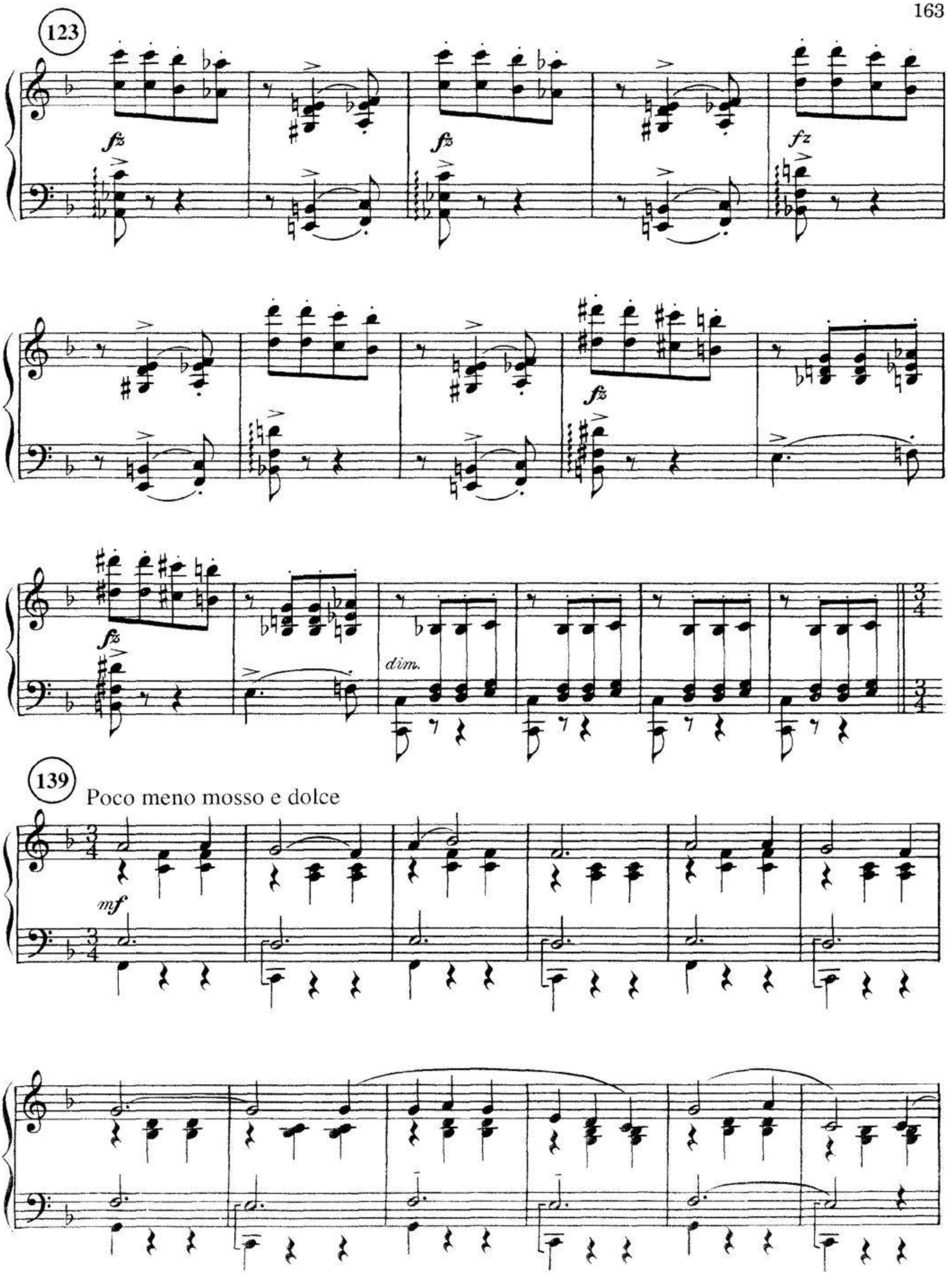
(Money Isn't Ev'rything)

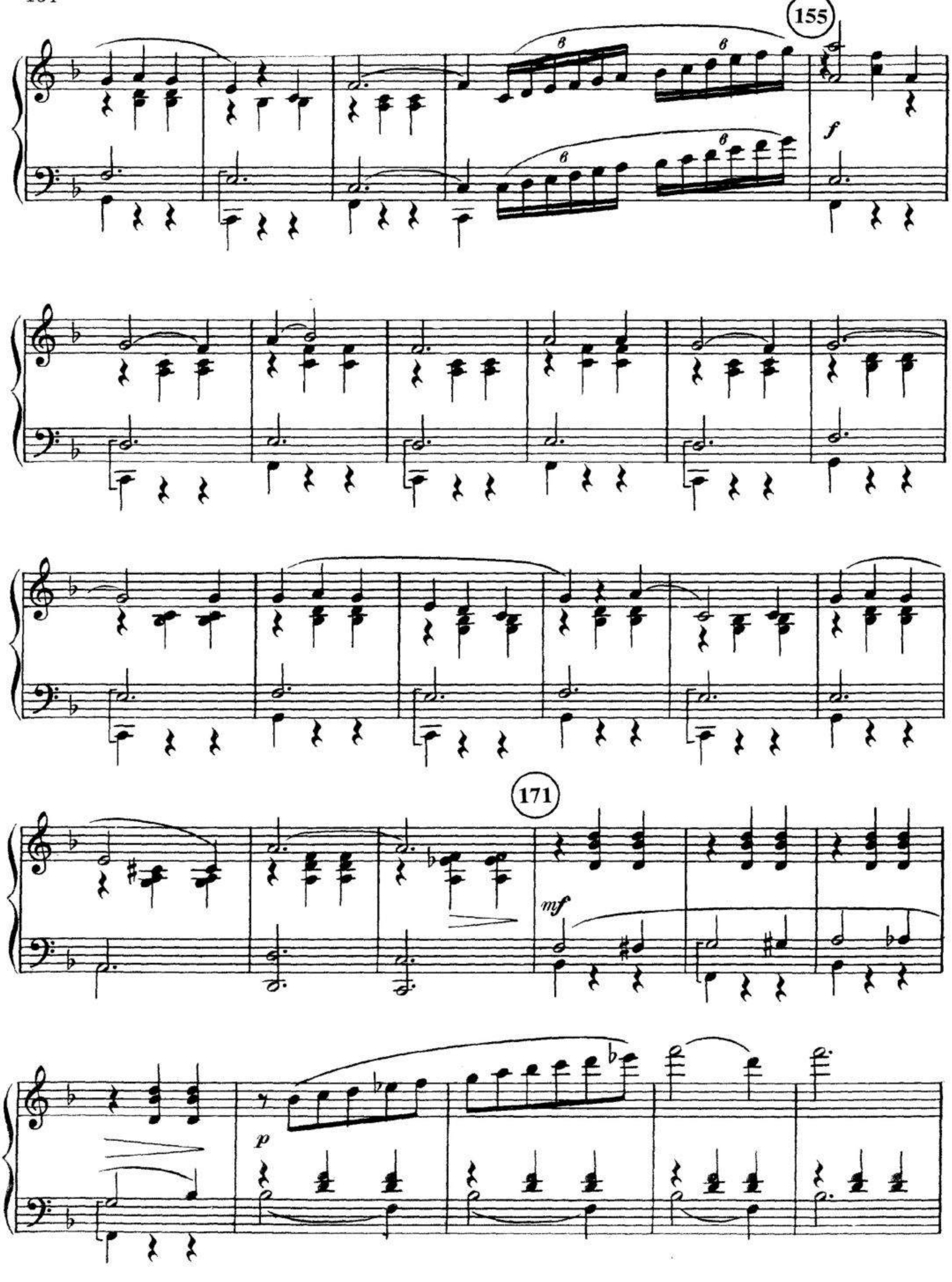

Little faster than song
Piano
f
5
f
21

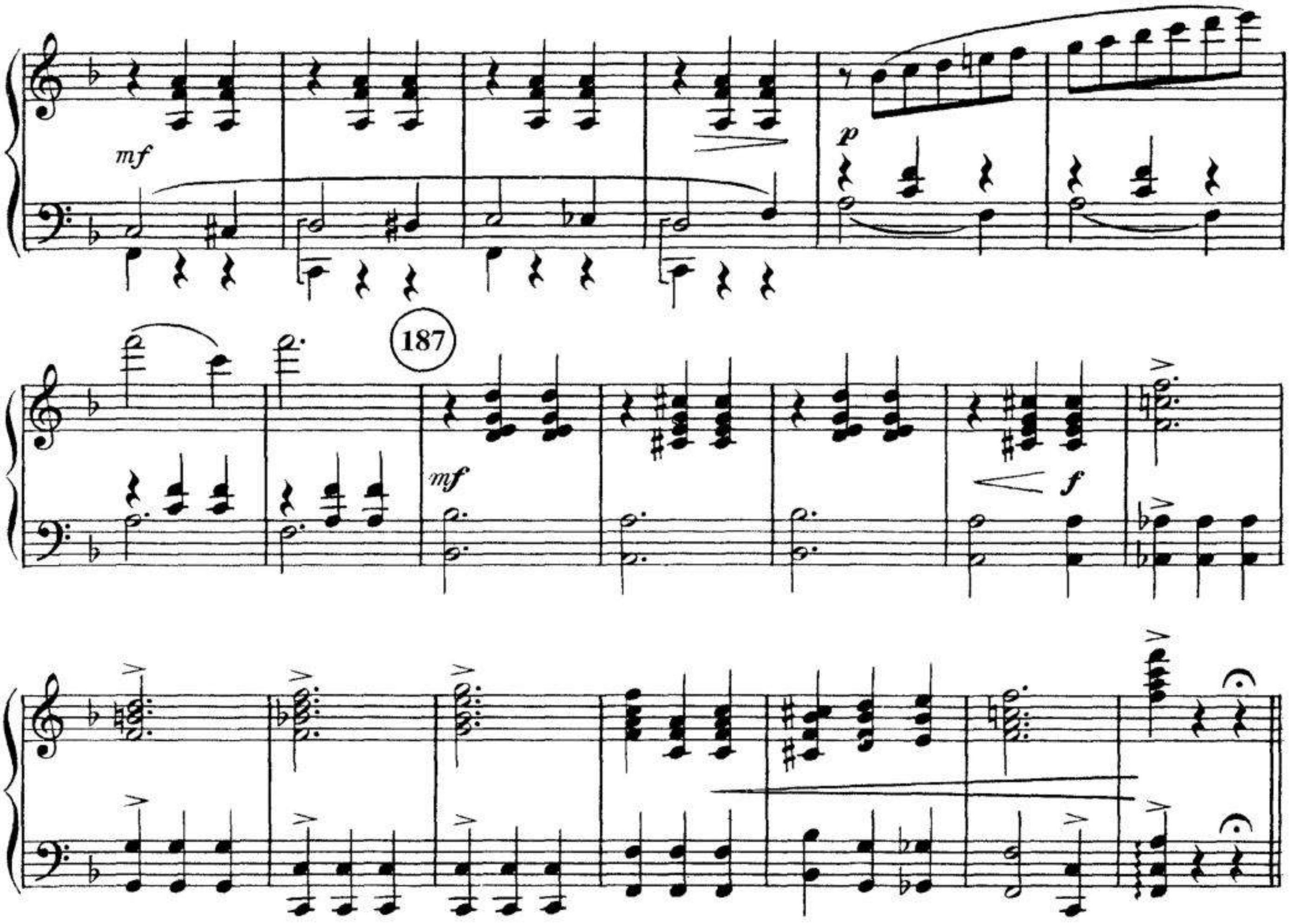

L.H.
37
mf
53
f


69
p
cresc.
mp
cresc.
89
tr
mf
tr
3
tr
3
3


tr
3
tr
3
gliss.
1
sfz
1
99
Allegro
mp
dim.
115
marc.

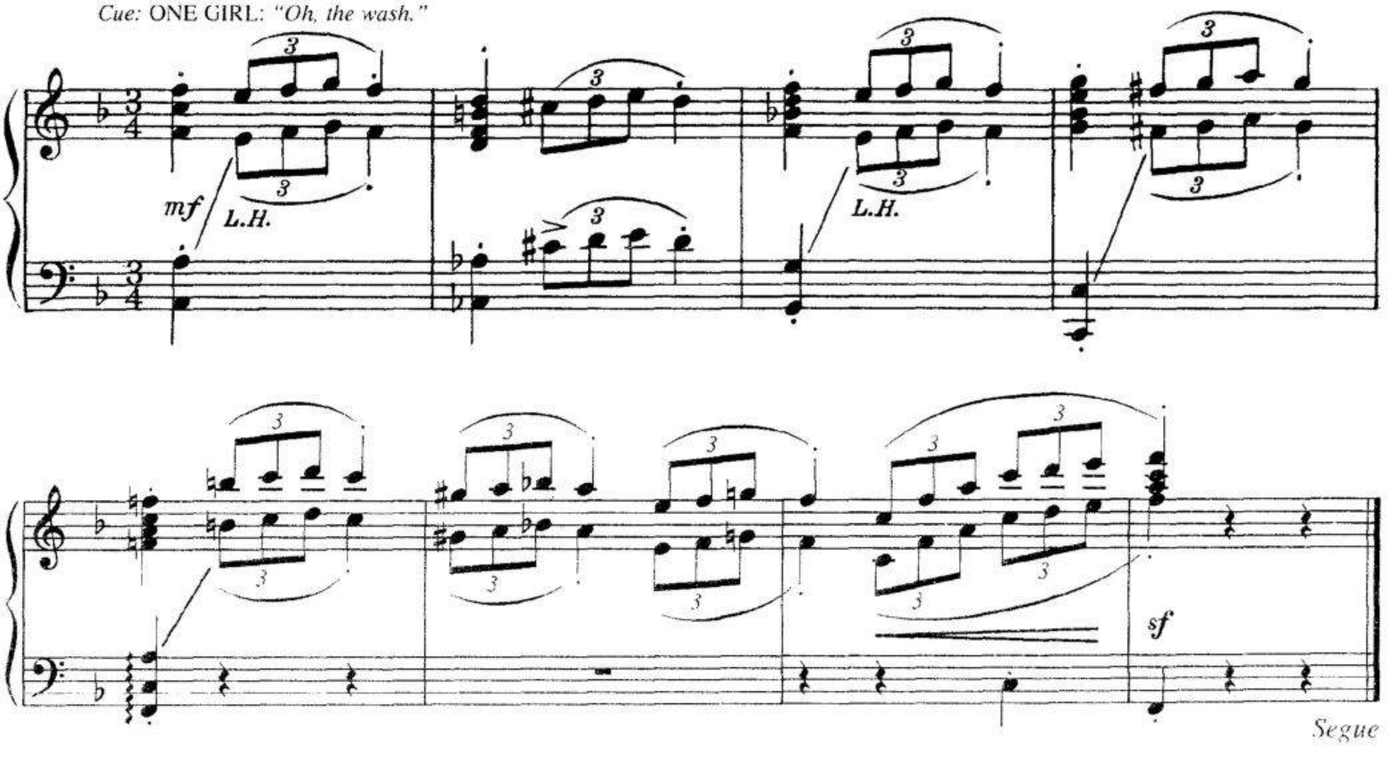

123
fz
fz
fz
fz
fz
dim.
3/4
139
Poco meno mosso e dolce
3/4
mf


f
mf
p



Exit

Cue: ONE GIRL: *"Oh, the wash."*



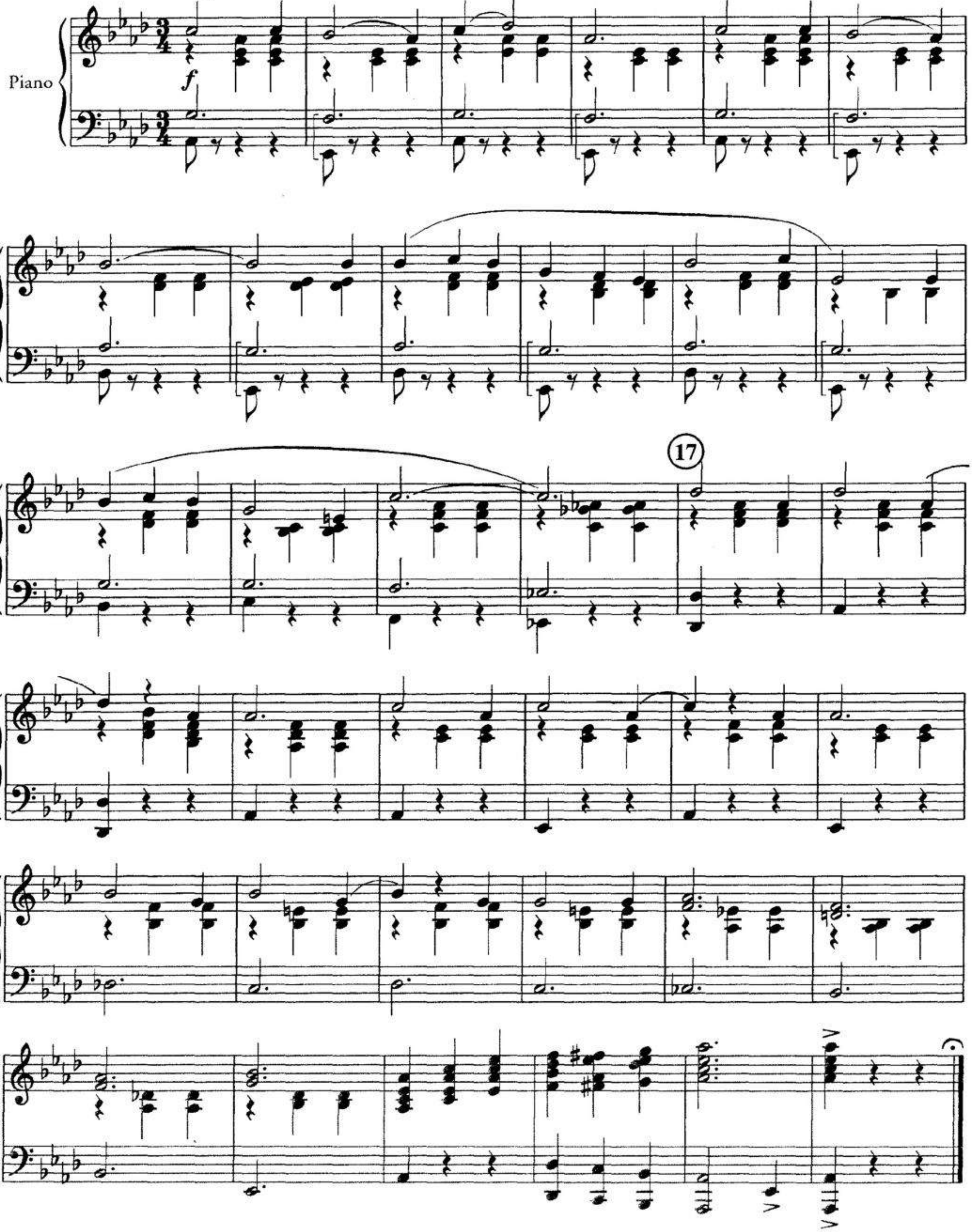
Segue

Change Of Scene

(Bedroom Scene)

No. 32

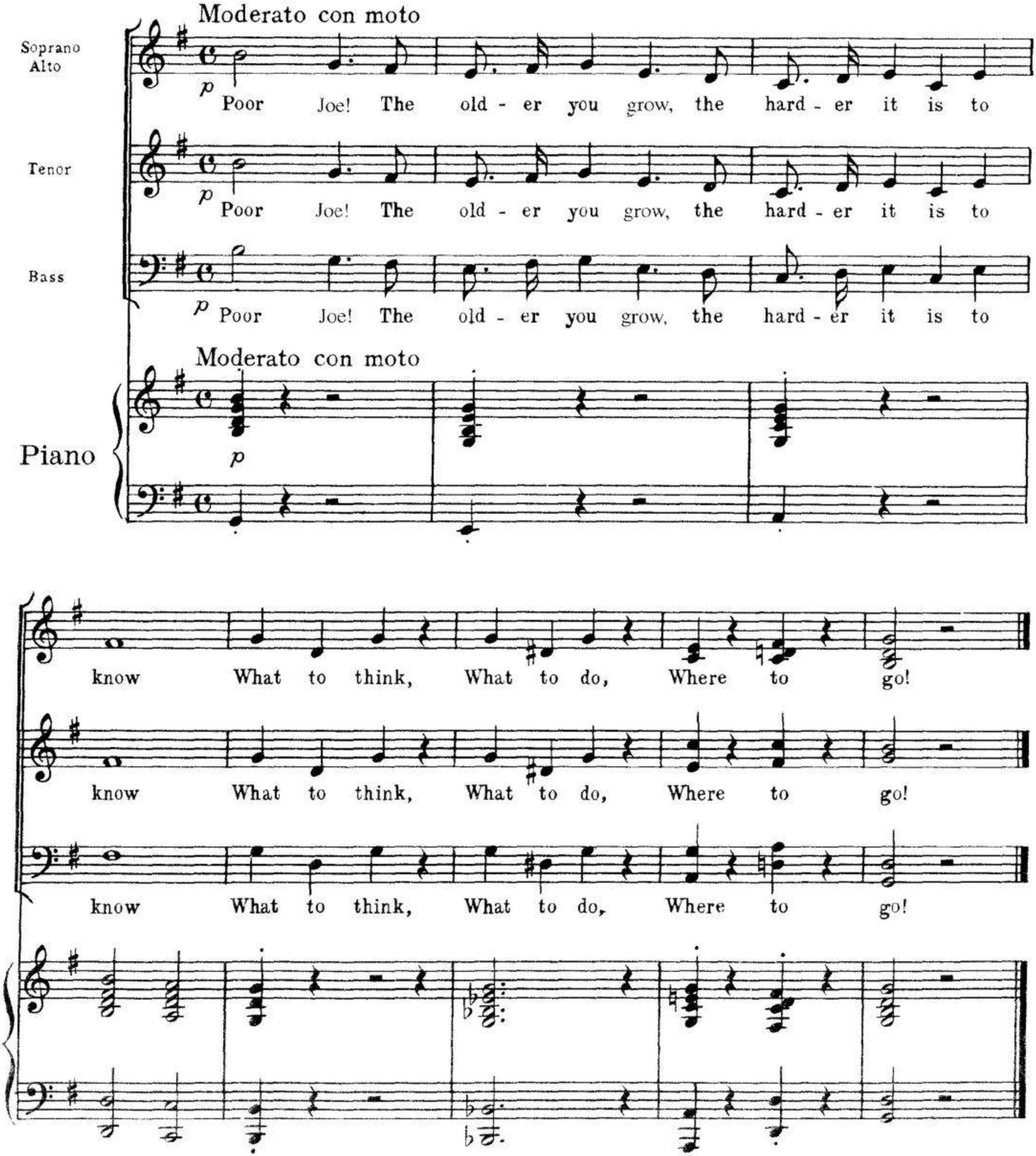
Tempo di Valse



No. 33

Reprise: Poor Joe

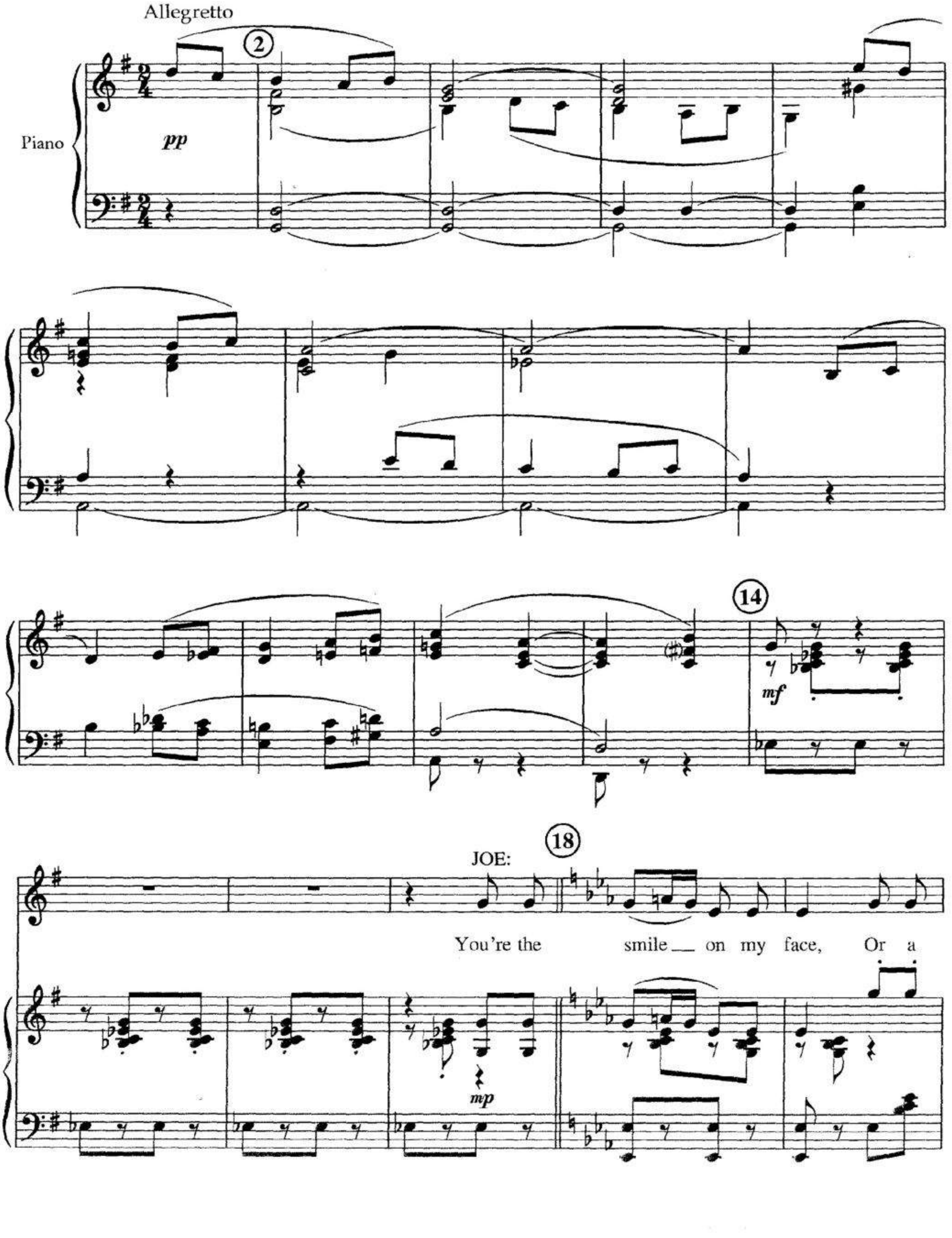
Cue: JENNIE: *"The most important thing in my life, next to you."*

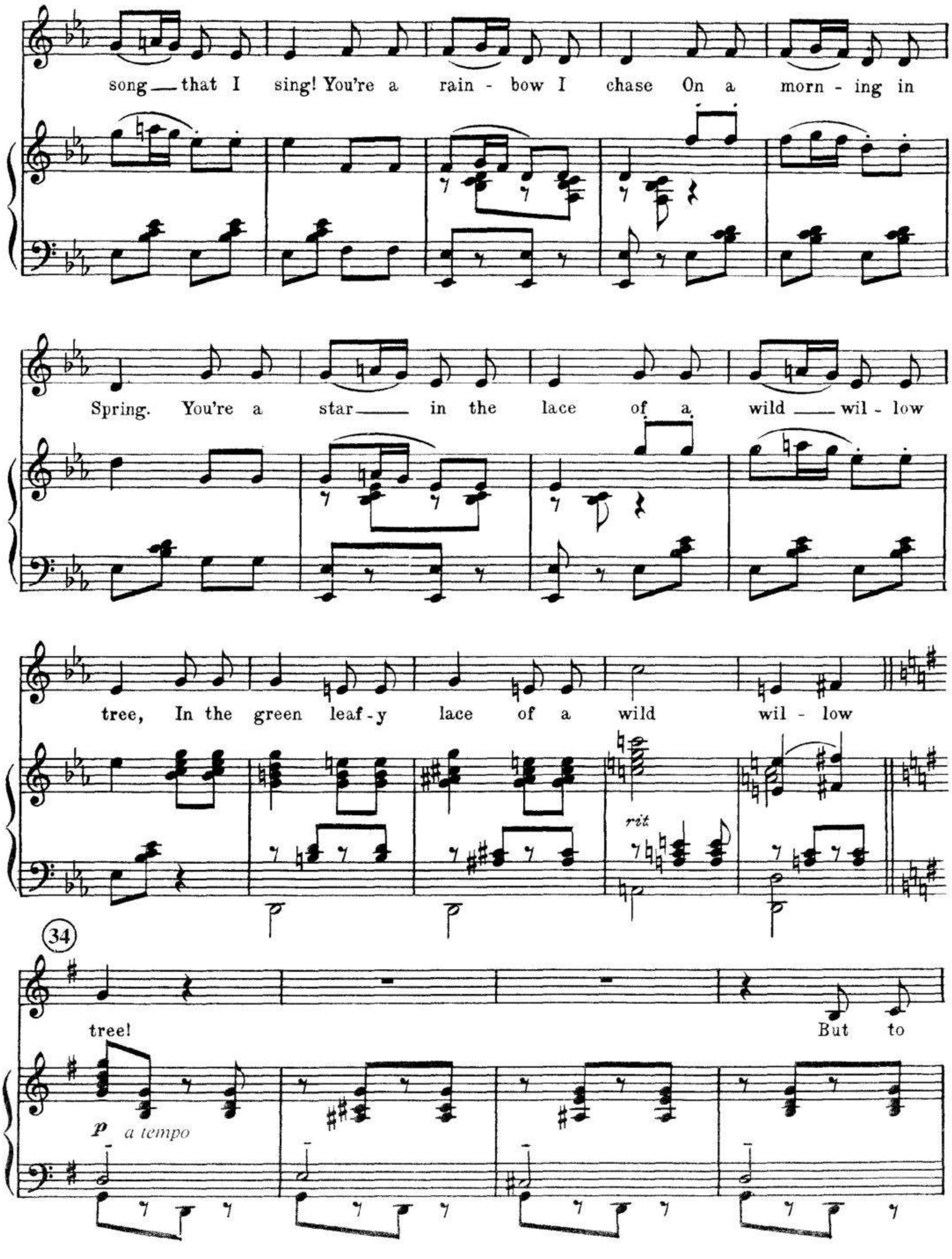

Moderato con moto
Soprano
Alto
Tenor
Bass
Piano
p
Poor Joe! The old - er you grow, the hard - er it is to know What to think, What to do, Where to go!

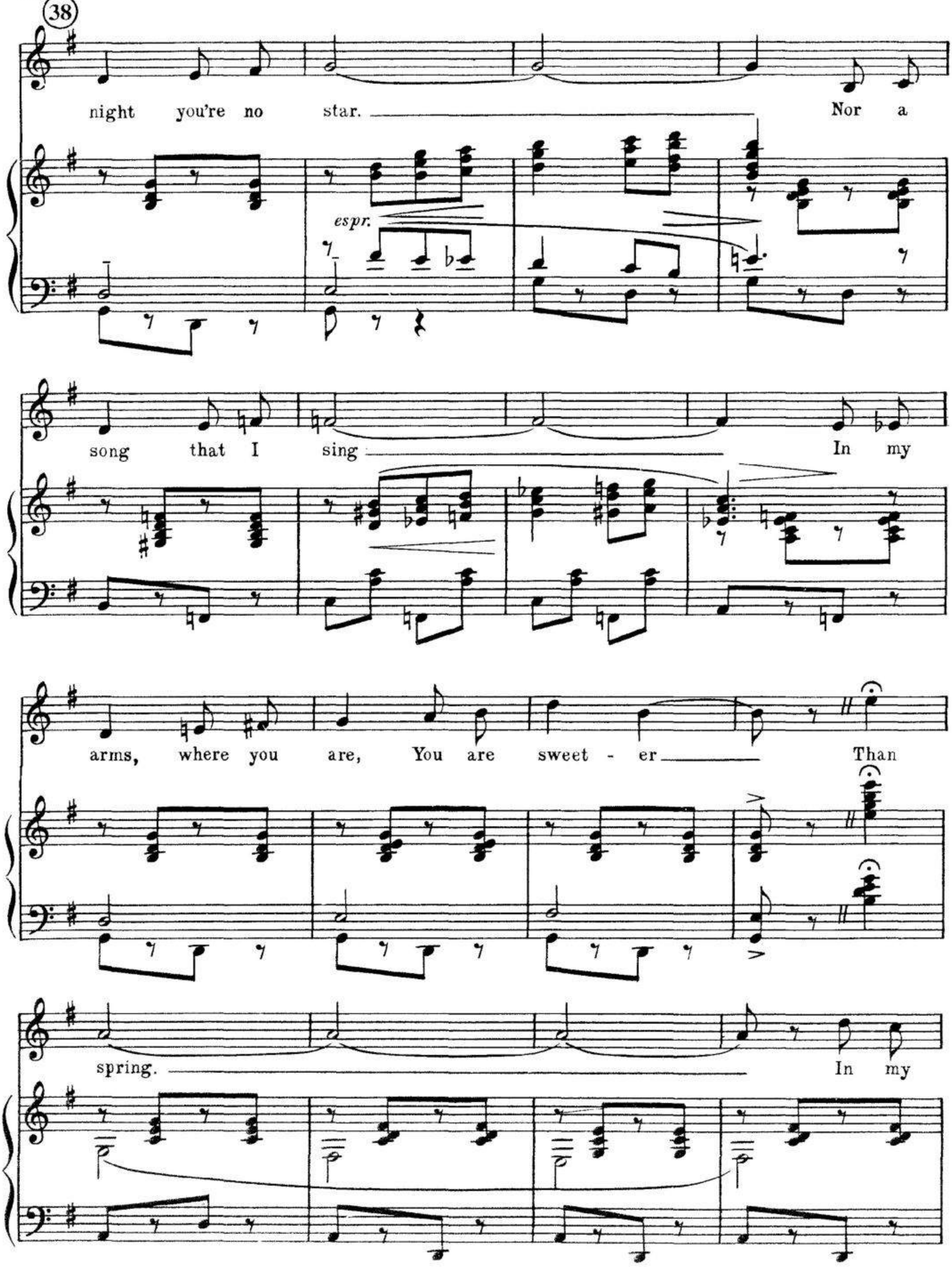
No. 34

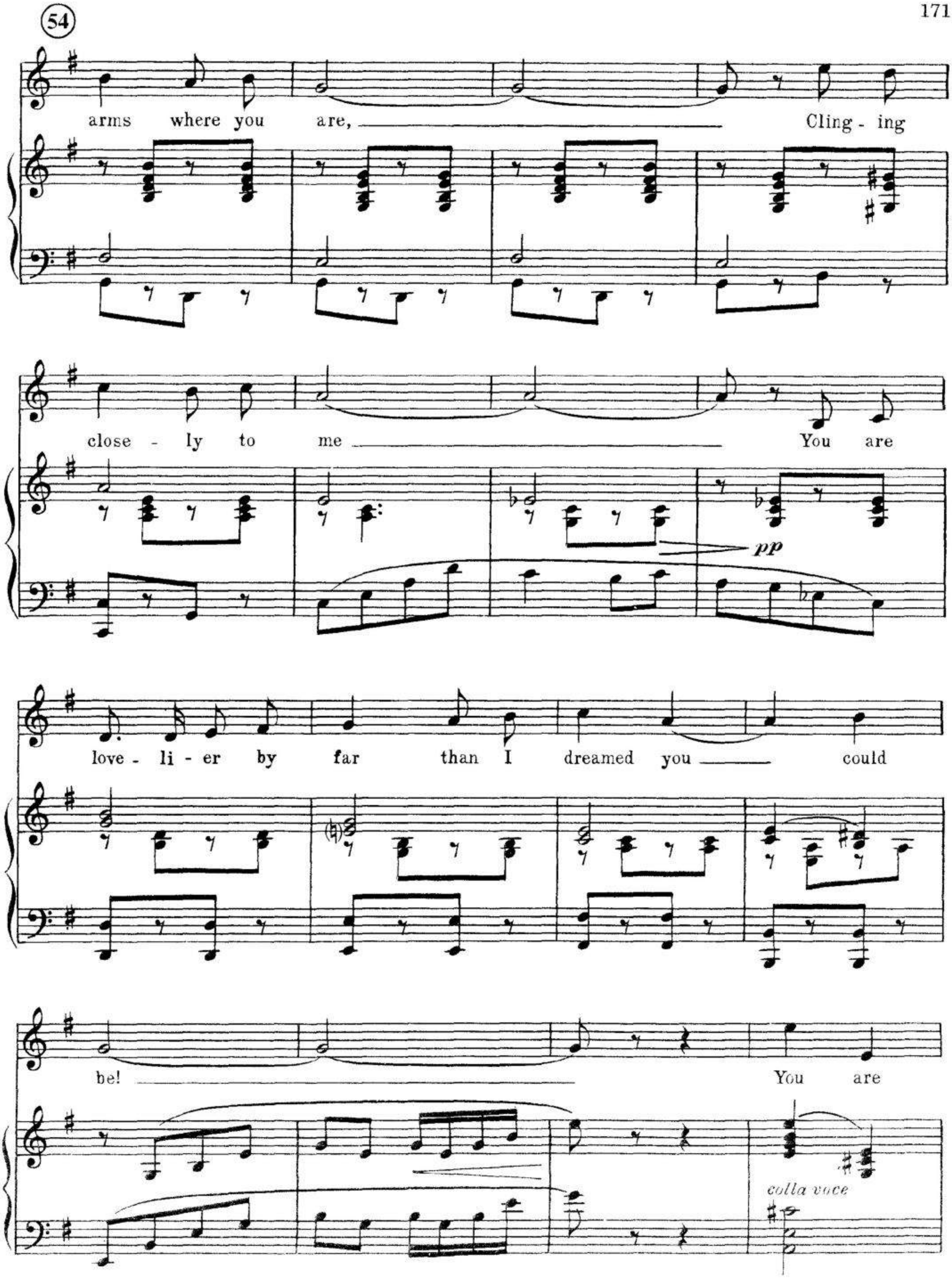
Change Of Scene

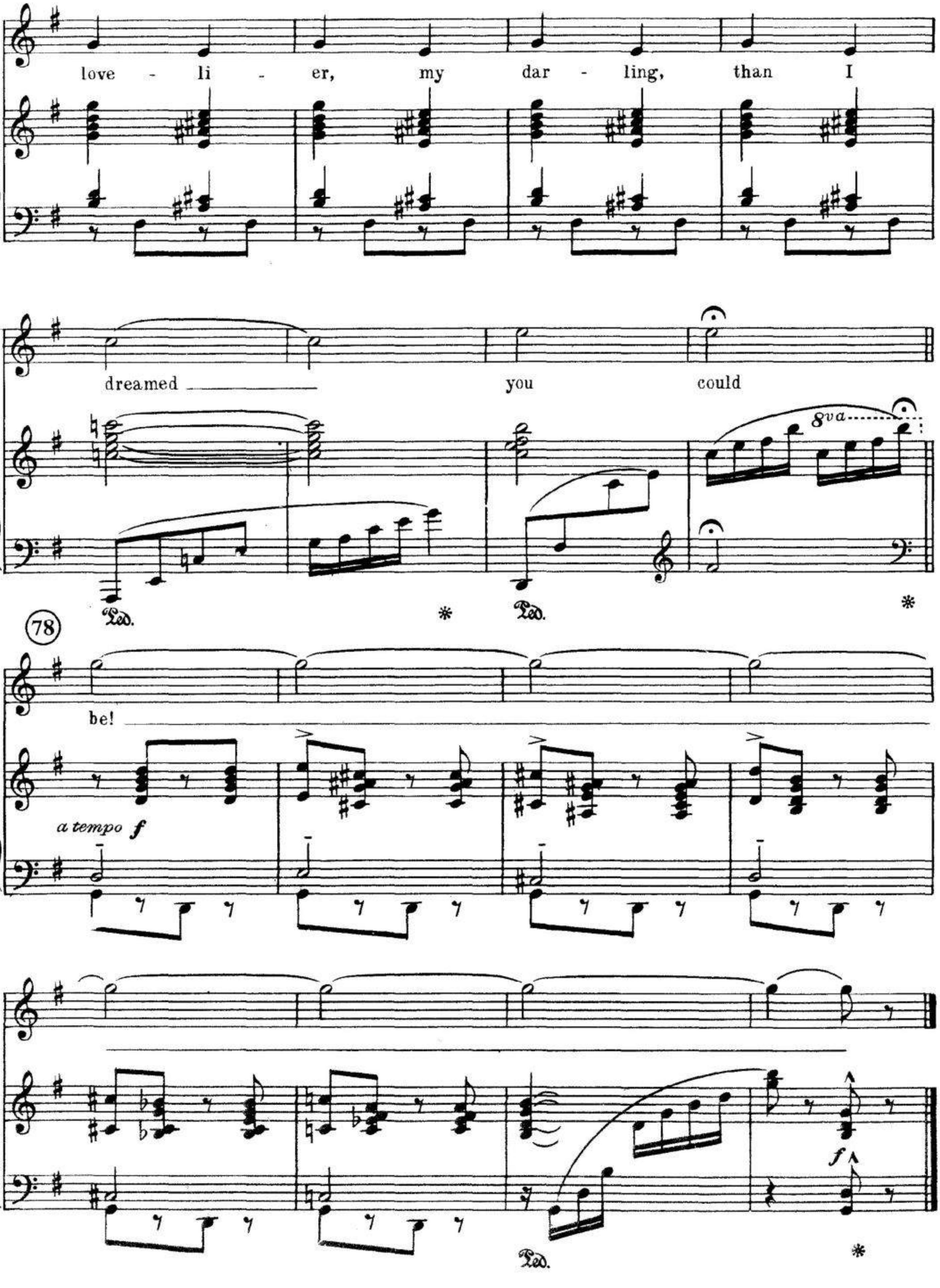
Cue: JOE: "Same girl I've been thinking about since I was eight years old."


Allegretto
②
Piano
pp
⑭
mf
JOE:
⑱
mp
You're the smile — on my face, Or a


song — that I sing! You're a rain - bow I chase On a morn - ing in
Spring. You're a star — in the lace of a wild — wil - low
tree, In the green leaf - y lace of a wild wil - low
rit.
34
tree! But to
p a tempo


38
night you're no star.
Nor a
espr.
song that I sing
In my
arms, where you are, You are sweet - er
Than
spring.
In my

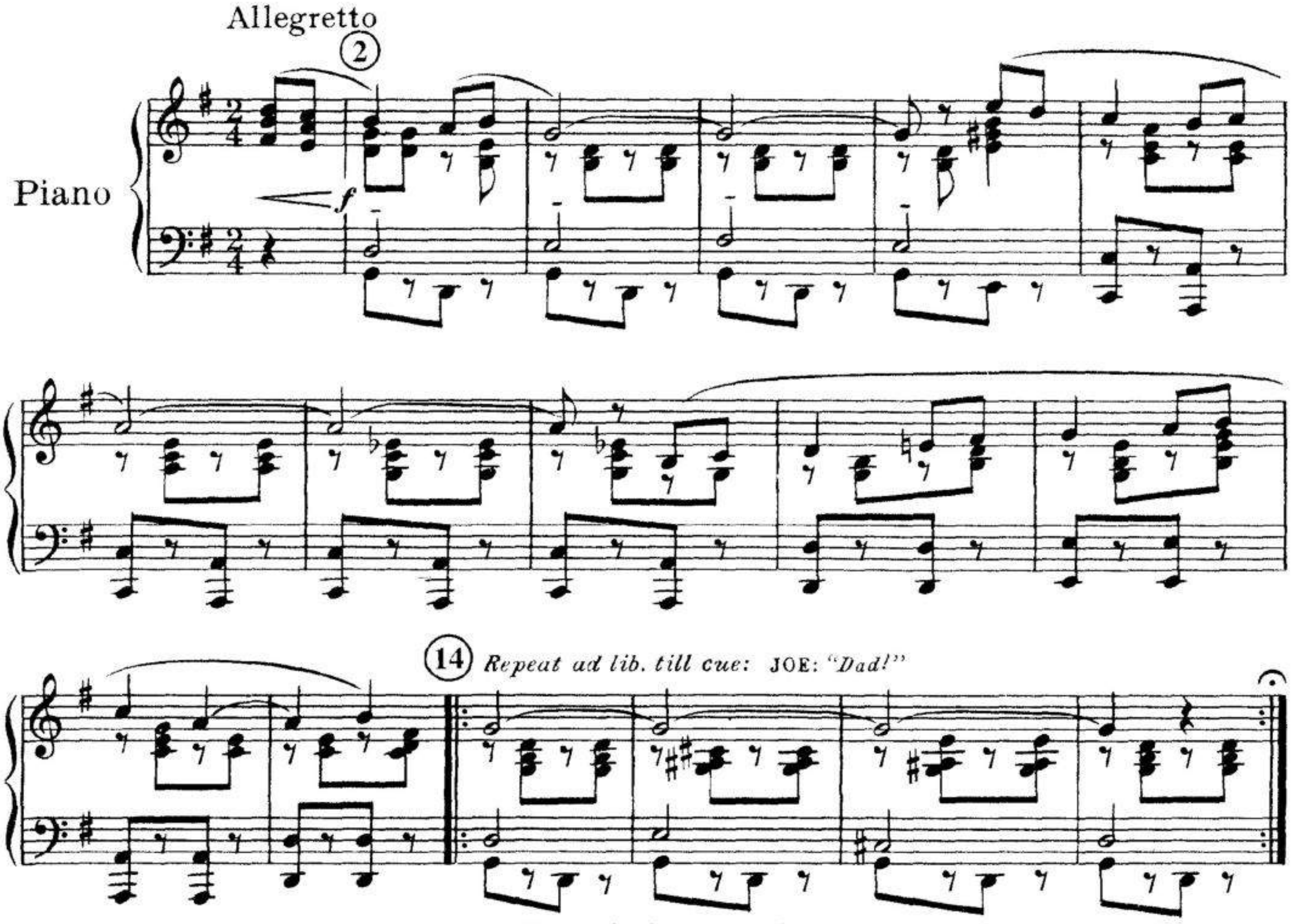

54
arms where you are, Cling - ing
close - ly to me You are
love - li - er by far than I dreamed you could
be! You are
pp
colla voce


love - li - er, my dar - ling, than I
dreamed you could
8va
Ped.
*
Ped.
*
78
be!
a tempo f
Ped.
f
*

No. 35

Change Of Scene

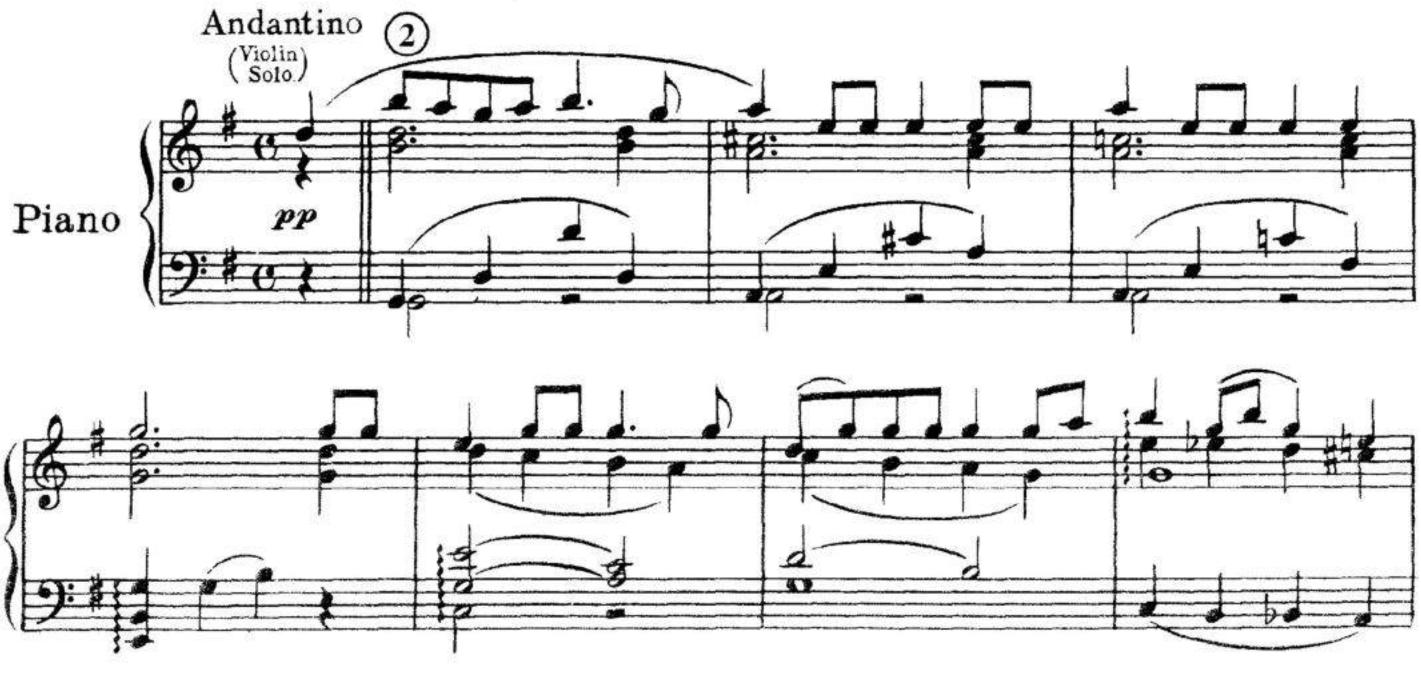
Cue: CHORUS: *"That's all, brother."*

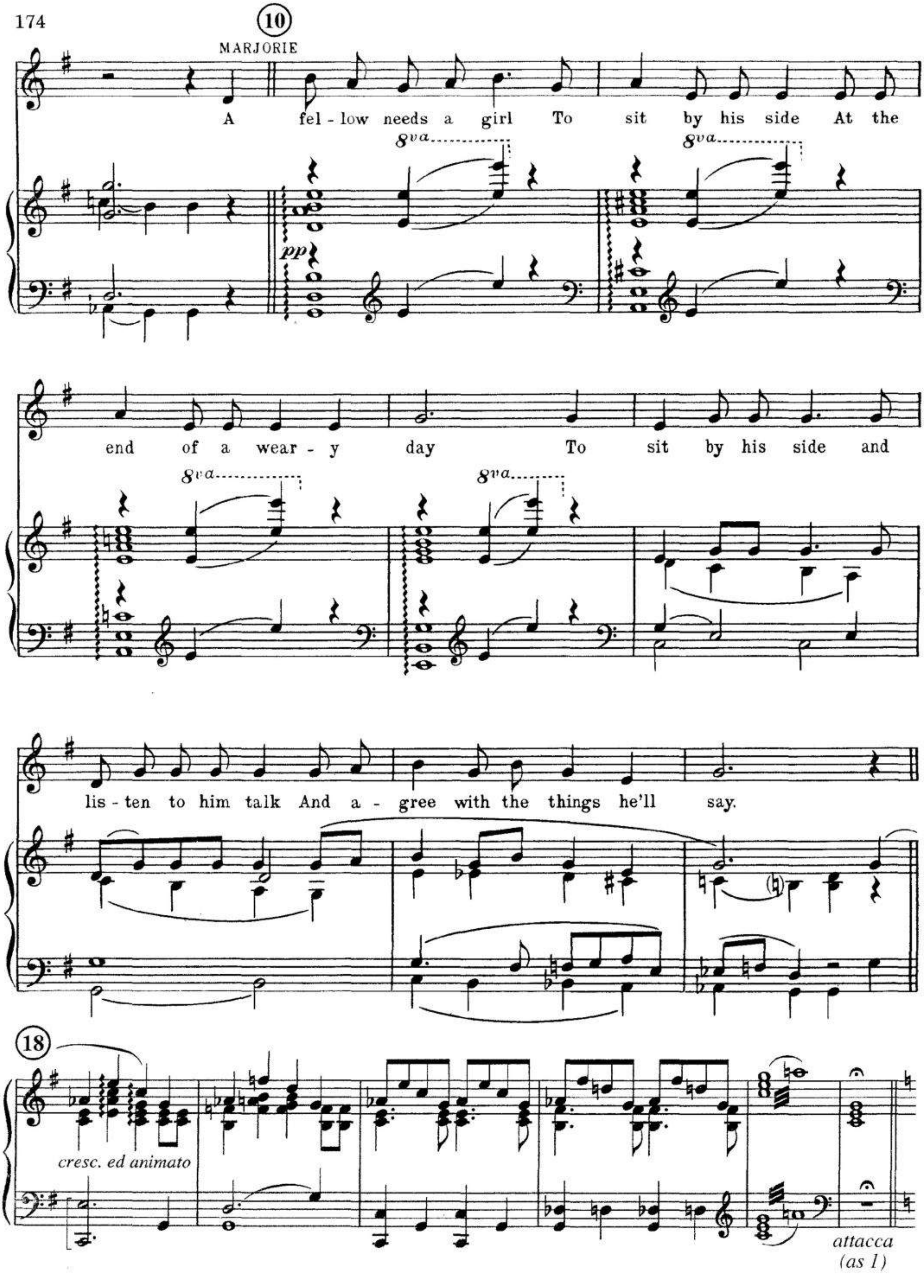

Allegretto
②
Piano
f
⑭ *Repeat ad lib. till cue:* JOE: *"Dad!"*

No. 36

Incidental

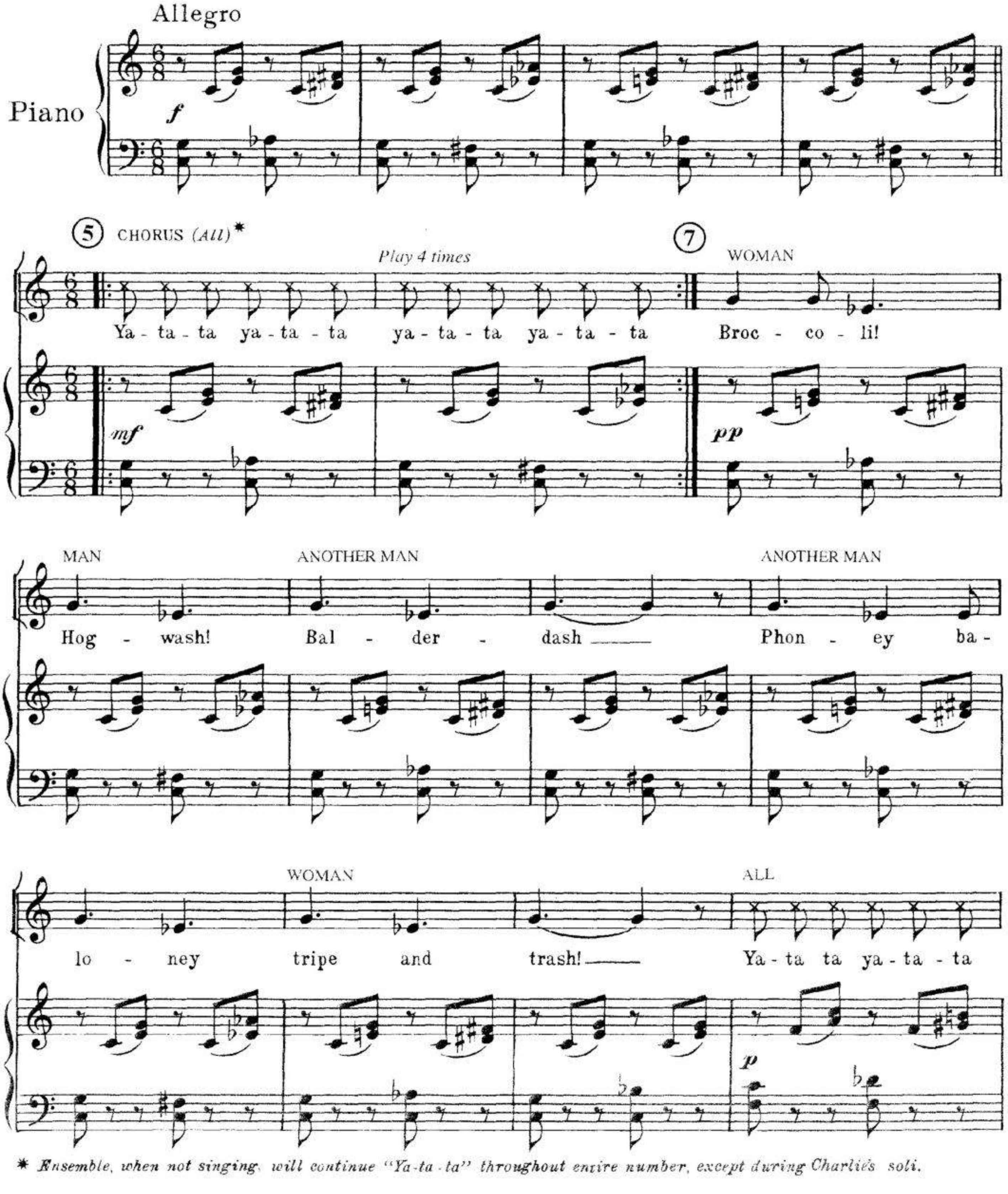
Cue: JOE: *"Well...so long, Dad. I forgot my diploma"*


Andantino
②
(Violin Solo.)
Piano
pp

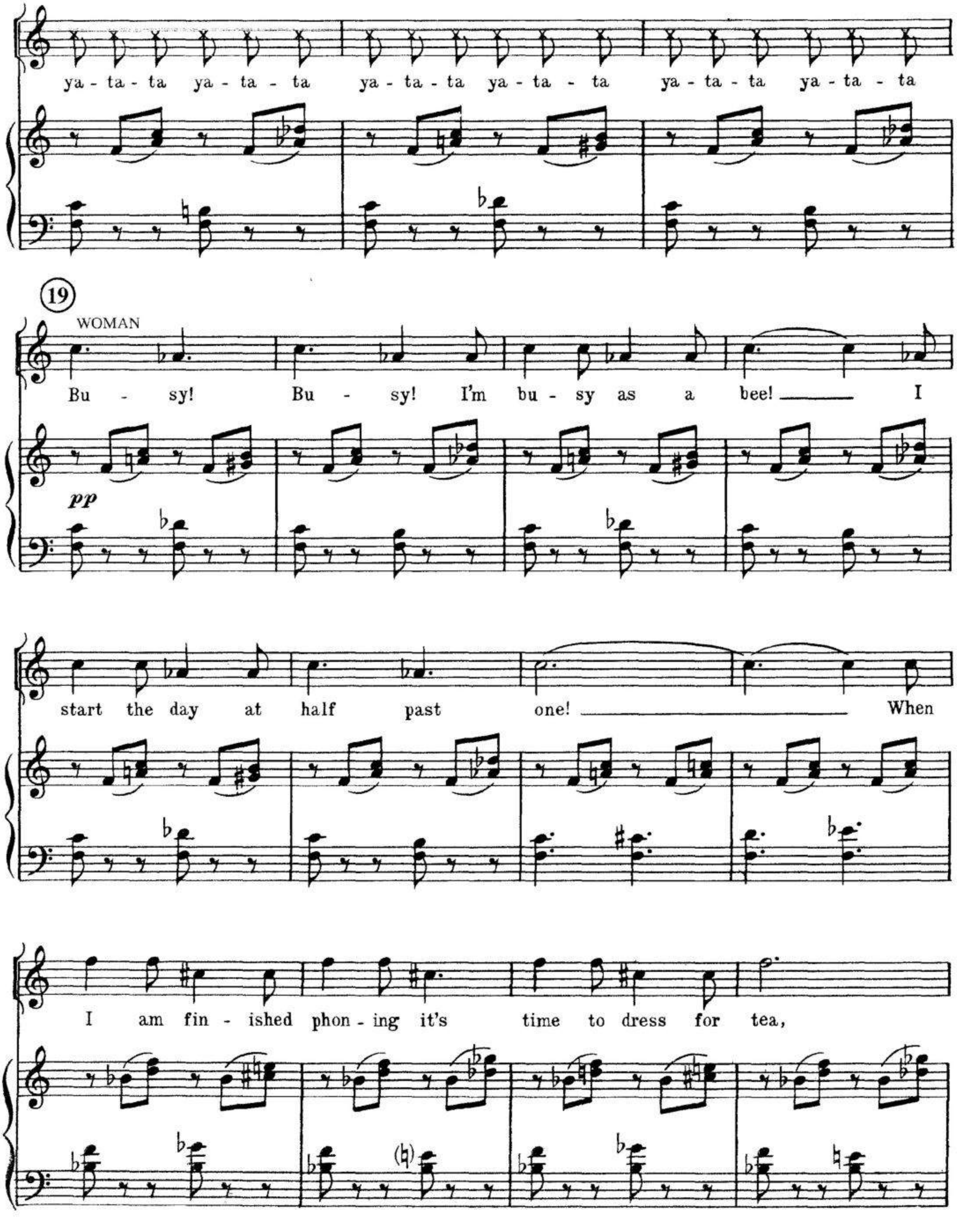

10
MARJORIE
A fel - low needs a girl To sit by his side At the
8va
pp
end of a wear - y day To sit by his side and
lis - ten to him talk And a - gree with the things he'll say.
18
cresc. ed animato
attacca
(as 1)

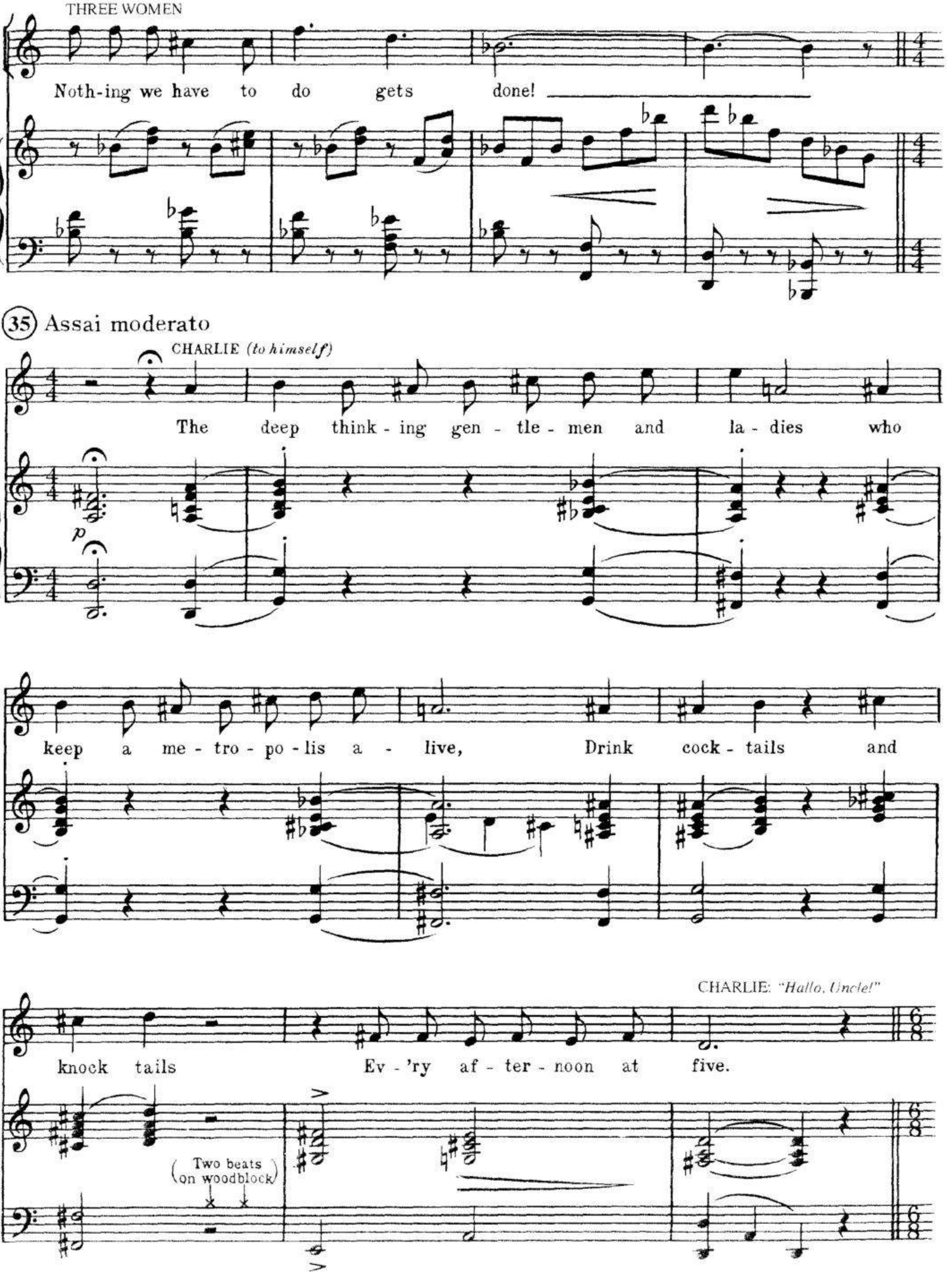
Ya - ta - ta

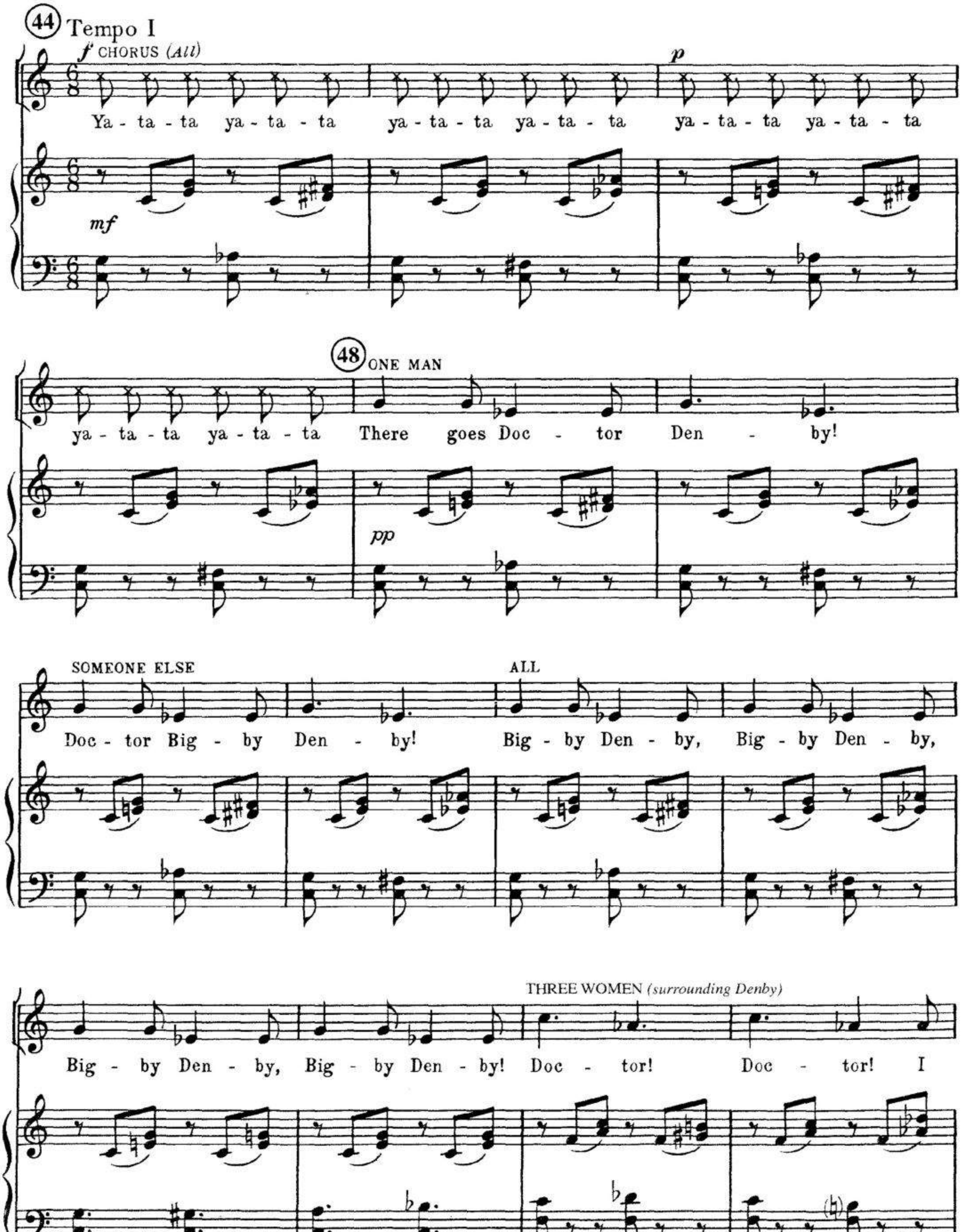
No. 37

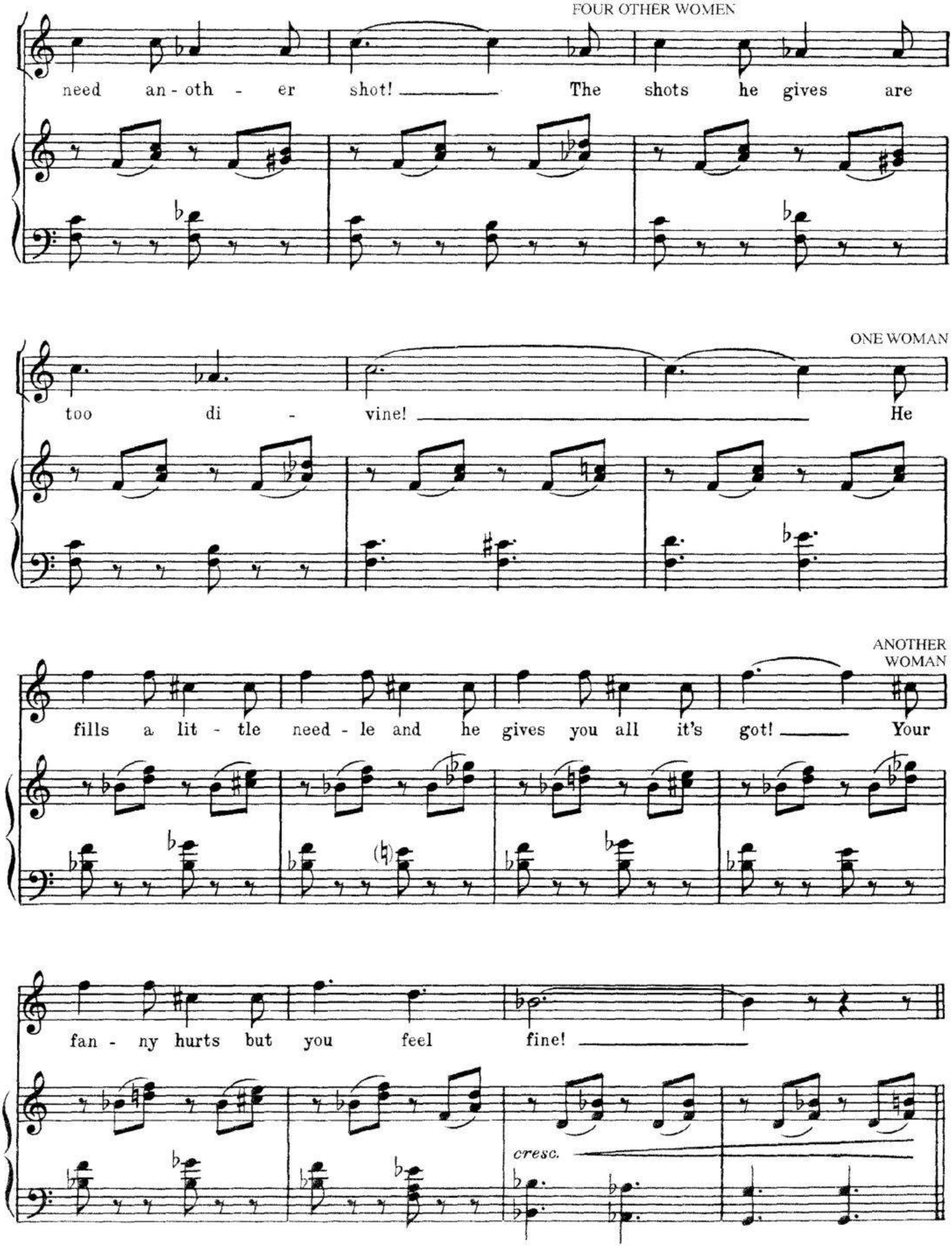

Allegro
Piano
f
5
CHORUS (All)*
Play 4 times
Ya-ta-ta ya-ta-ta ya-ta-ta ya-ta-ta
mf
7
WOMAN
Broc-co-li!
pp
MAN
Hog-wash!
ANOTHER MAN
Bal-der-dash
ANOTHER MAN
Phon-ey ba-lo-ney
WOMAN
tripe and trash!
ALL
Ya-ta ta ya-ta-ta
p

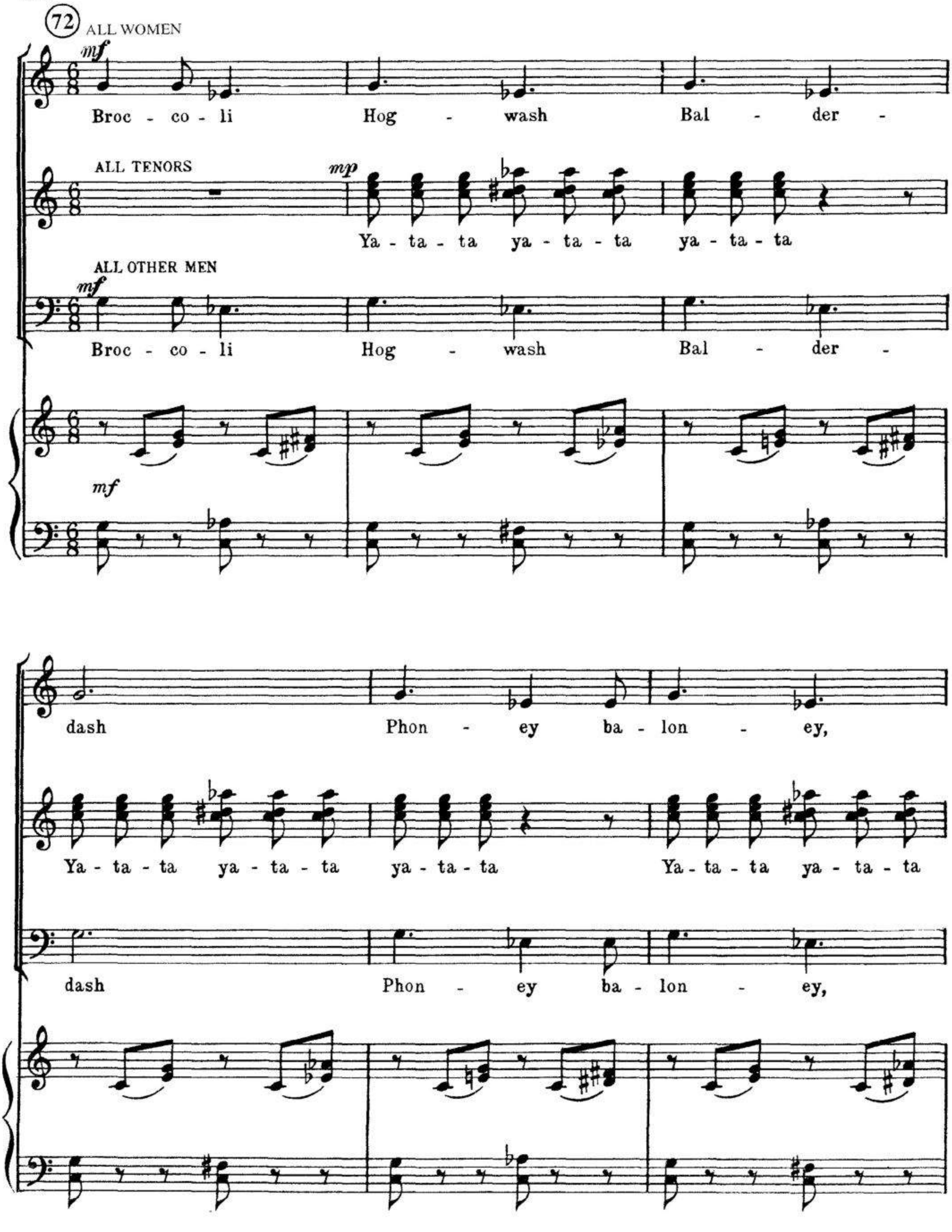
* *Ensemble, when not singing, will continue "Ya-ta-ta" throughout entire number, except during Charlie's soli.*

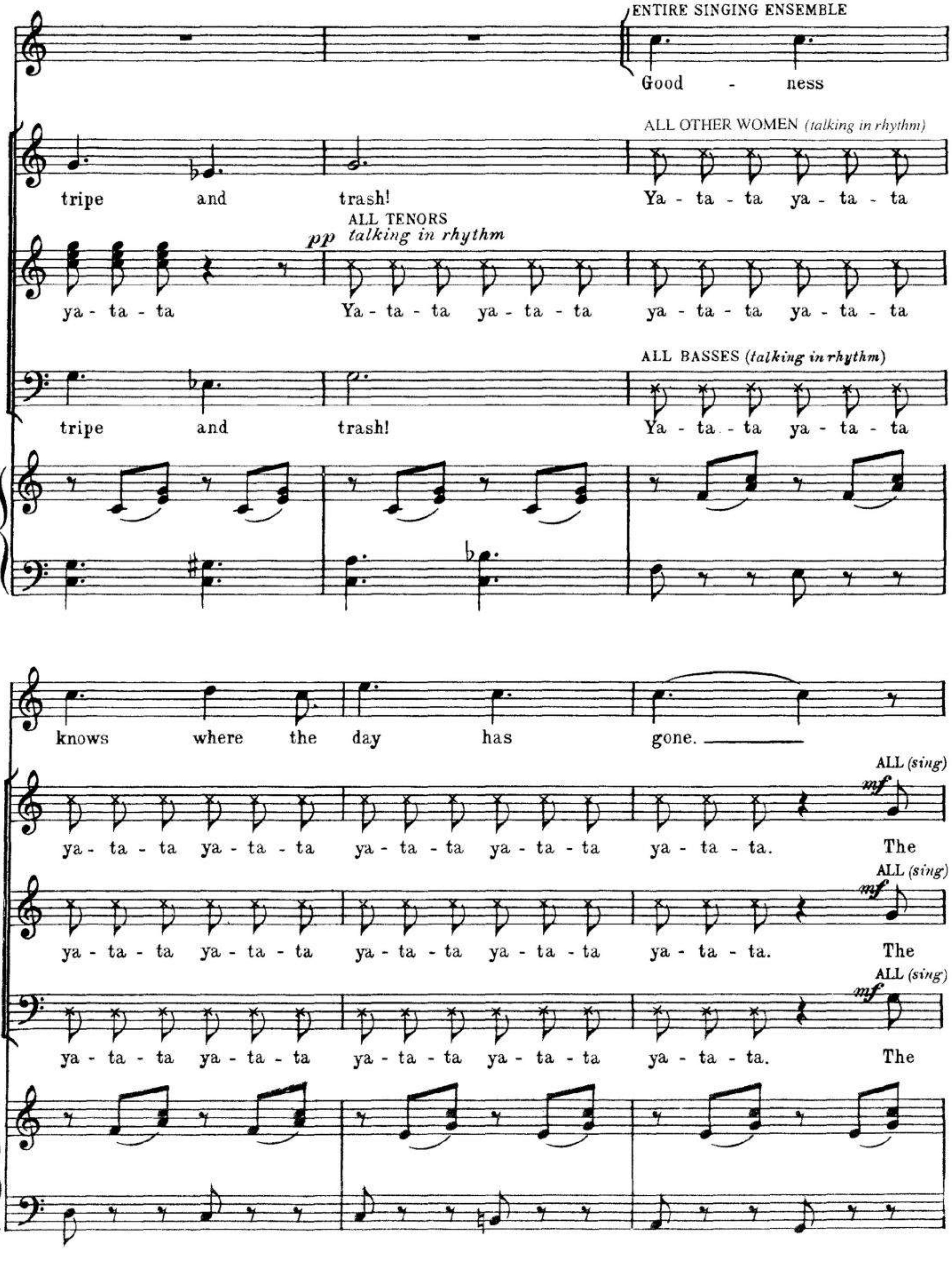

ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta
19
WOMAN
pp
Bu - sy! Bu - sy! I'm bu - sy as a bee! I
start the day at half past one! When
I am fin - ished phon - ing it's time to dress for tea,
(♮)

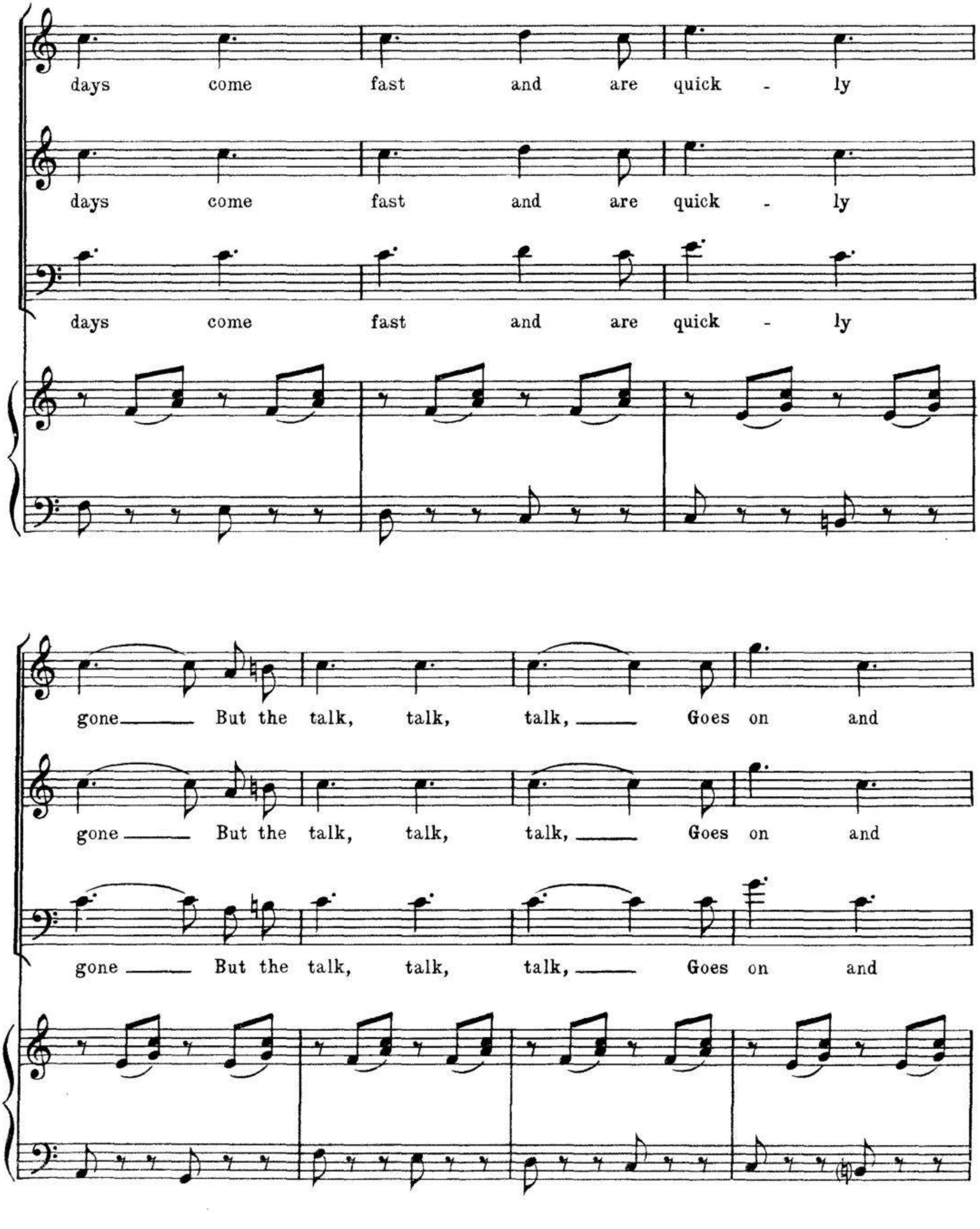

THREE WOMEN
Noth-ing we have to do gets done!
35 Assai moderato
CHARLIE (to himself)
The deep think-ing gen-tle-men and la-dies who
p
keep a me-tro-po-lis a-live, Drink cock-tails and
knock tails Ev-'ry af-ter-noon at five.
(Two beats on woodblock)
CHARLIE: "Hallo, Uncle!"

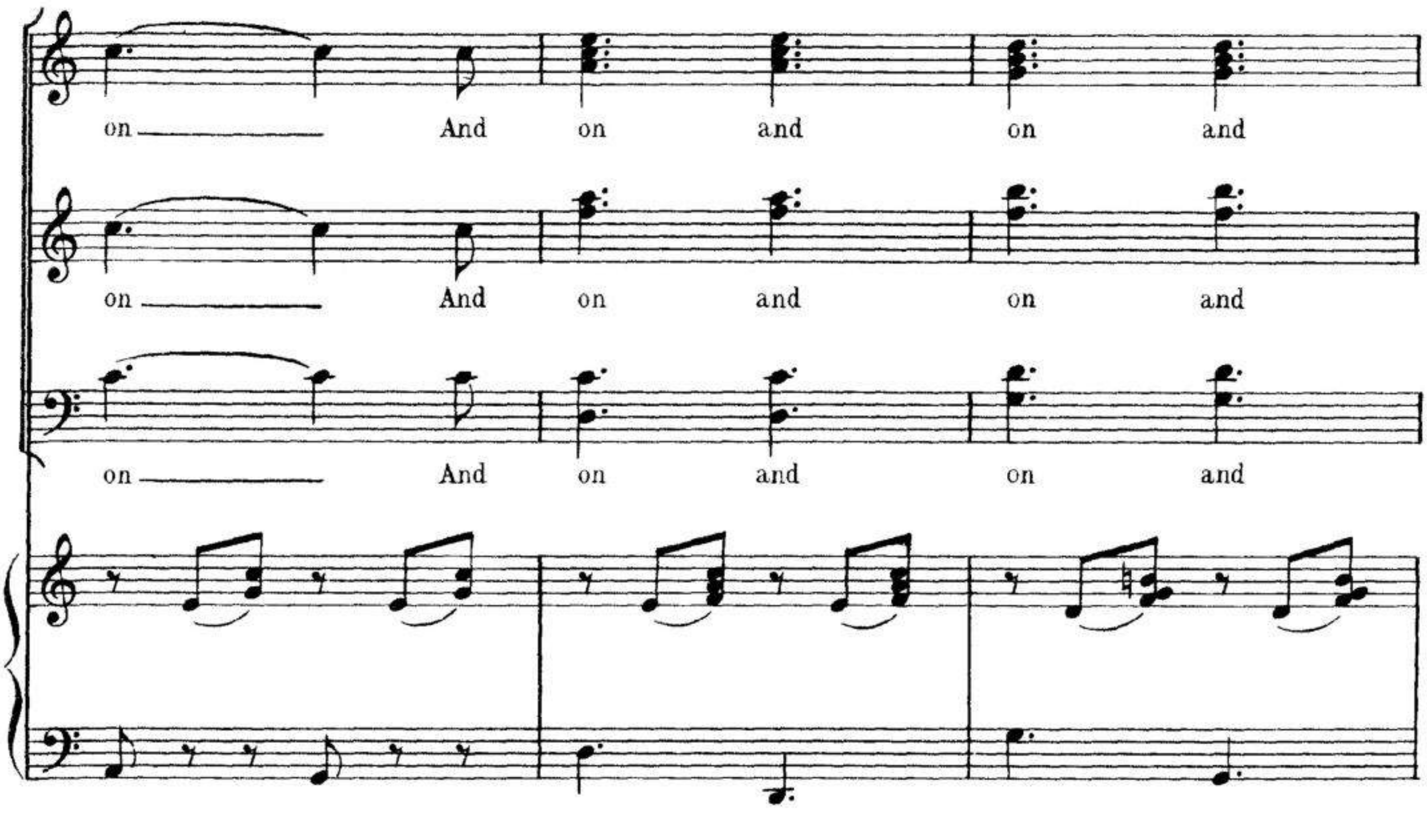

㊹ Tempo I
f CHORUS (All)
p
mf
Ya-ta-ta ya-ta-ta ya-ta-ta ya-ta-ta ya-ta-ta ya-ta-ta ya-ta-ta ya-ta-ta
㊽ ONE MAN
pp
There goes Doc-tor Den-by!
SOMEONE ELSE
Doc-tor Big-by Den-by!
ALL
Big-by Den-by, Big-by Den-by, Big-by Den-by, Big-by Den-by!
THREE WOMEN (surrounding Denby)
Doc-tor! Doc-tor! I

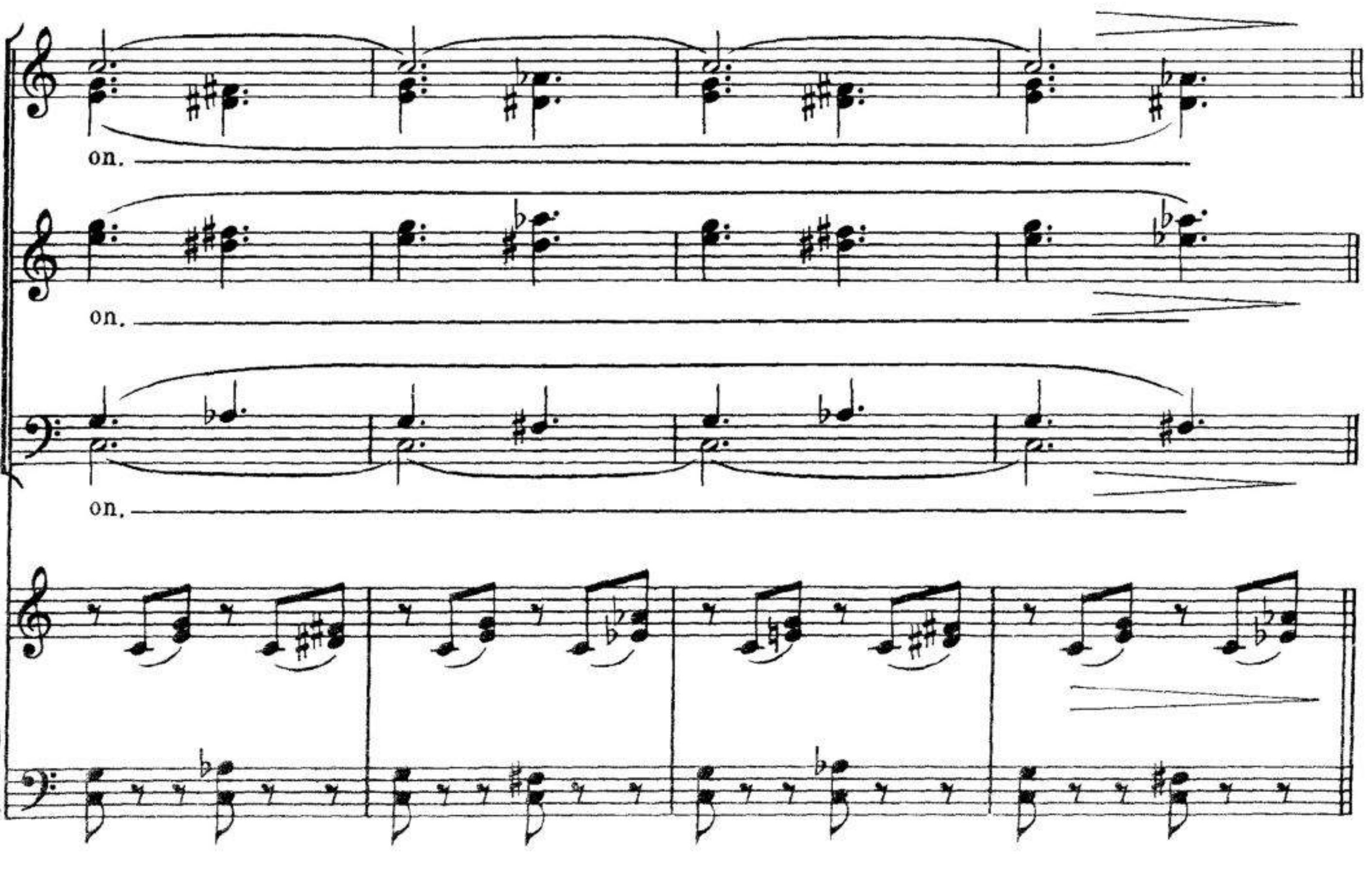

FOUR OTHER WOMEN
need an-oth - er shot! The shots he gives are
too di - vine!
ONE WOMAN
He
fills a lit - tle need - le and he gives you all it's got!
ANOTHER WOMAN
Your
fan - ny hurts but you feel fine!
cresc.

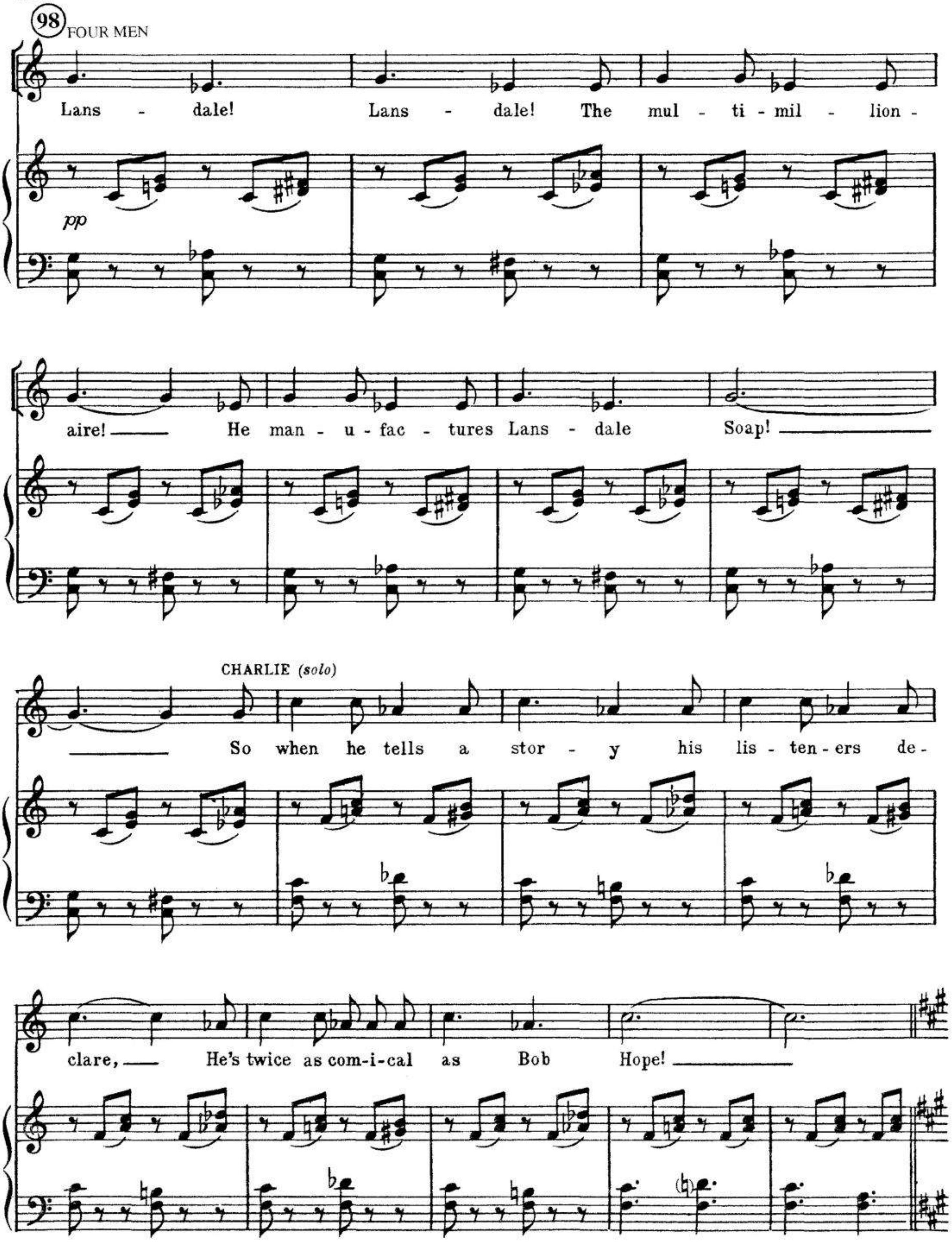

72
ALL WOMEN
mf
Broc - co - li Hog - wash Bal - der -
ALL TENORS
mp
Ya - ta - ta ya - ta - ta ya - ta - ta
ALL OTHER MEN
mf
Broc - co - li Hog - wash Bal - der -
mf
dash Phon - ey ba - lon - ey,
Ya - ta - ta ya - ta - ta ya - ta - ta Ya - ta - ta ya - ta - ta
dash Phon - ey ba - lon - ey,

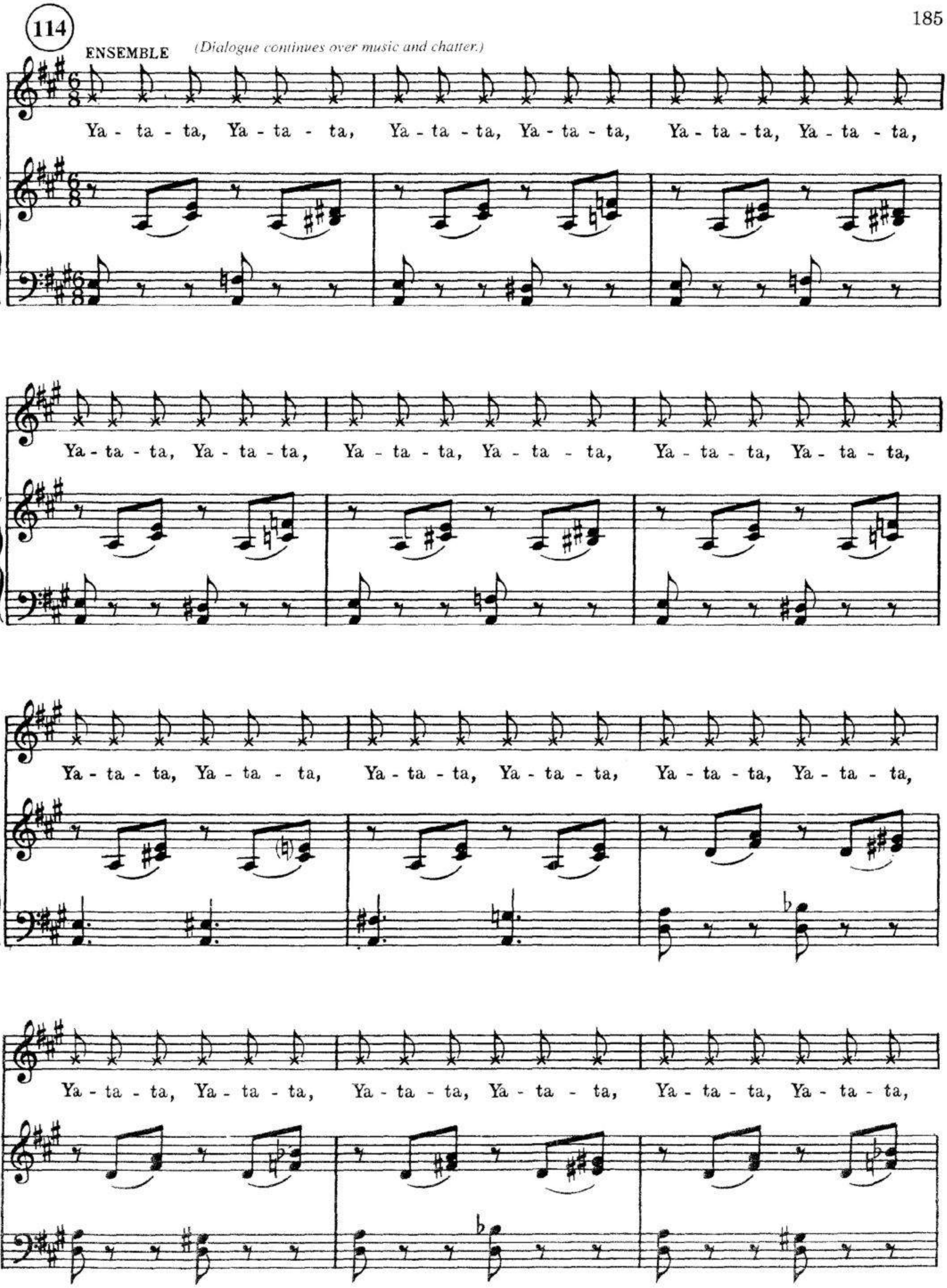

ENTIRE SINGING ENSEMBLE
Good - ness
ALL OTHER WOMEN (talking in rhythm)
tripe and trash!
Ya - ta - ta ya - ta - ta
ALL TENORS
pp talking in rhythm
ya - ta - ta
Ya - ta - ta ya - ta - ta
ya - ta - ta ya - ta - ta
ALL BASSES (talking in rhythm)
tripe and trash!
Ya - ta - ta ya - ta - ta
knows where the day has gone.
ALL (sing)
mf
ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta. The
ALL (sing)
mf
ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta. The
ALL (sing)
mf
ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta ya - ta - ta. The

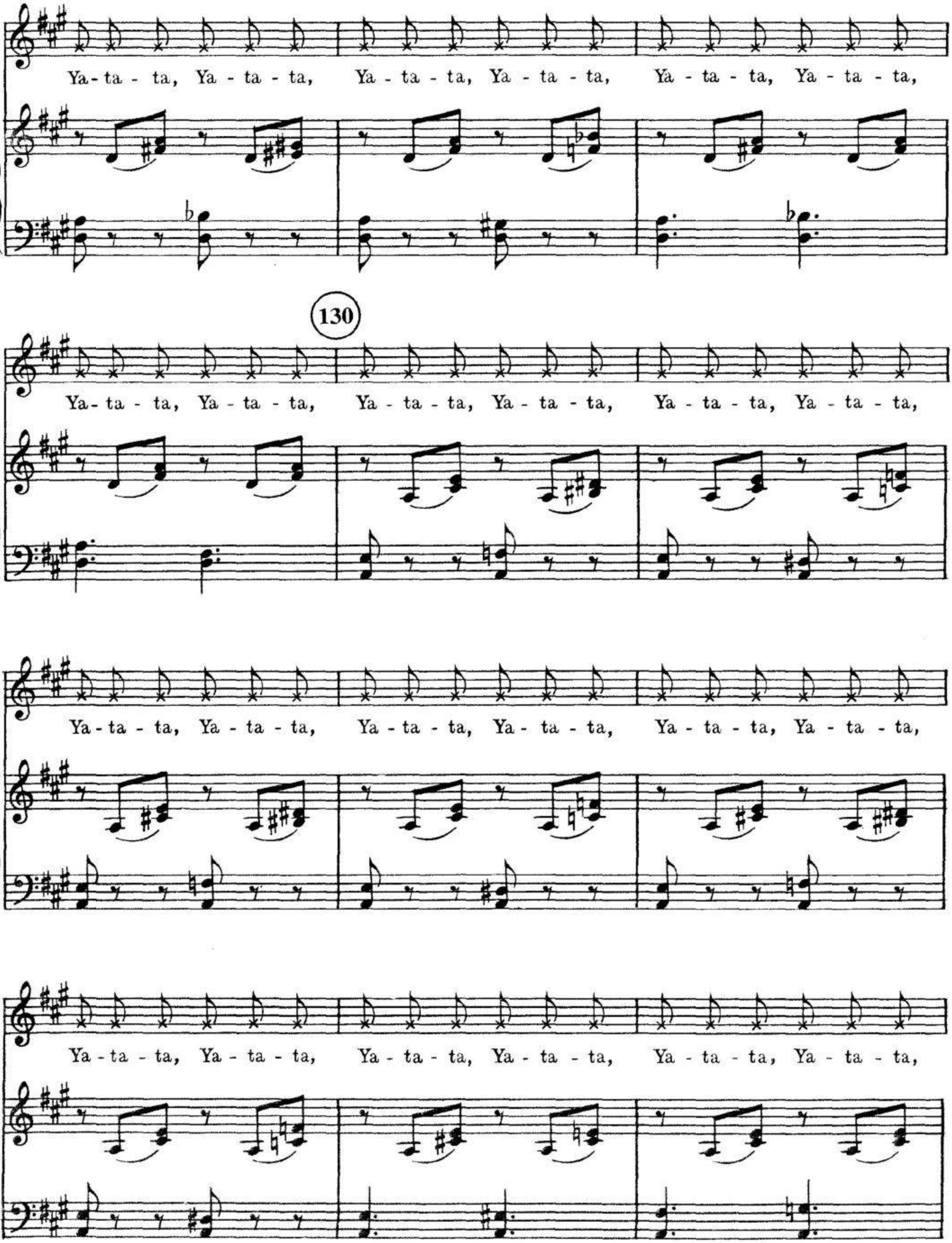

days come fast and are quick - ly
days come fast and are quick - ly
days come fast and are quick - ly
gone But the talk, talk, talk, Goes on and
gone But the talk, talk, talk, Goes on and
gone But the talk, talk, talk, Goes on and

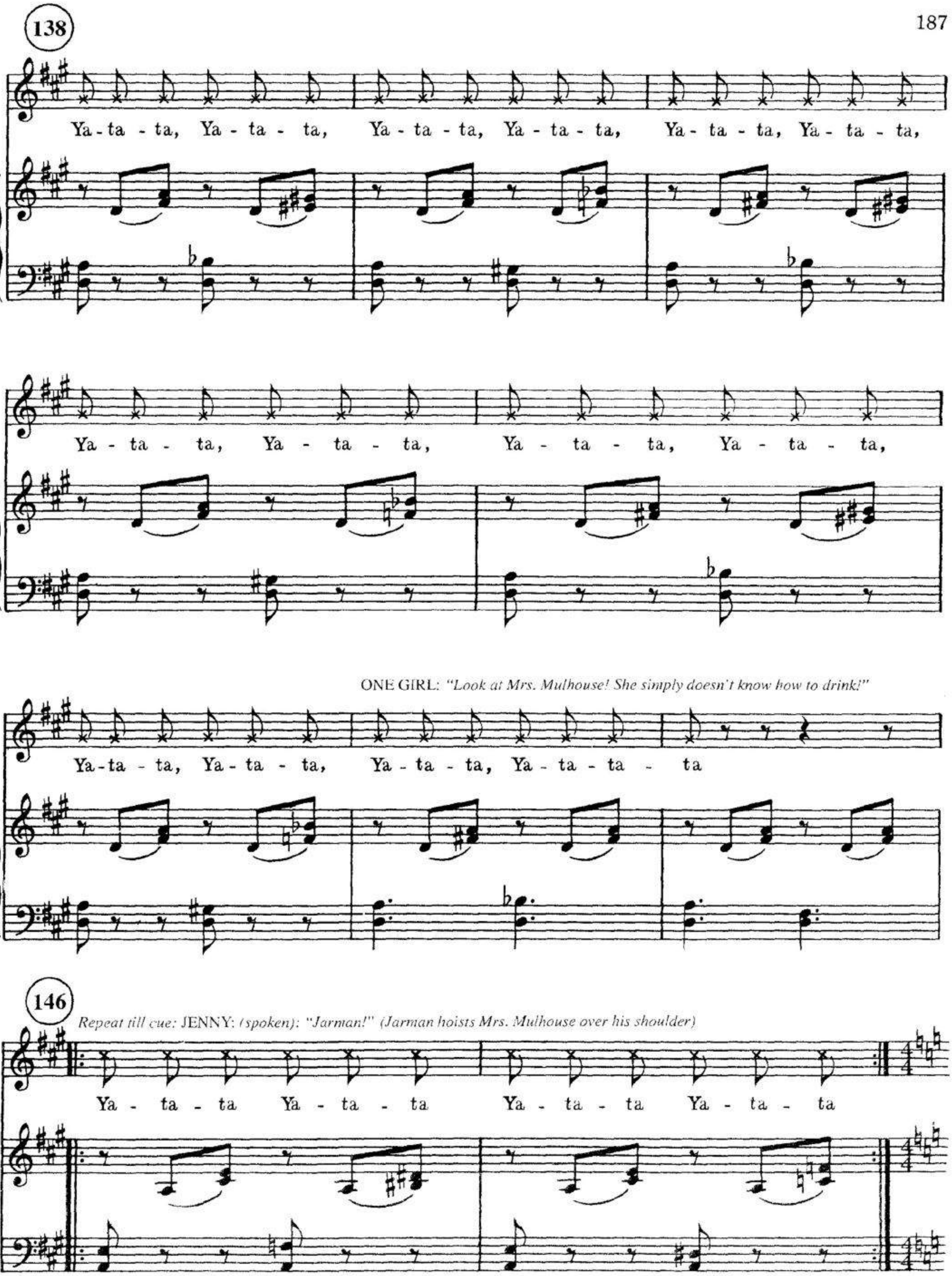

on And on and on and
on And on and on and
on And on and on and


on.
on.
on.


98
FOUR MEN
Lans - dale! Lans - dale! The mul - ti - mil - lion -
pp
aire! He man - u - fac - tures Lans - dale Soap!
CHARLIE (solo)
So when he tells a stor - y his lis - ten - ers de -
clare, He's twice as com - i - cal as Bob Hope!

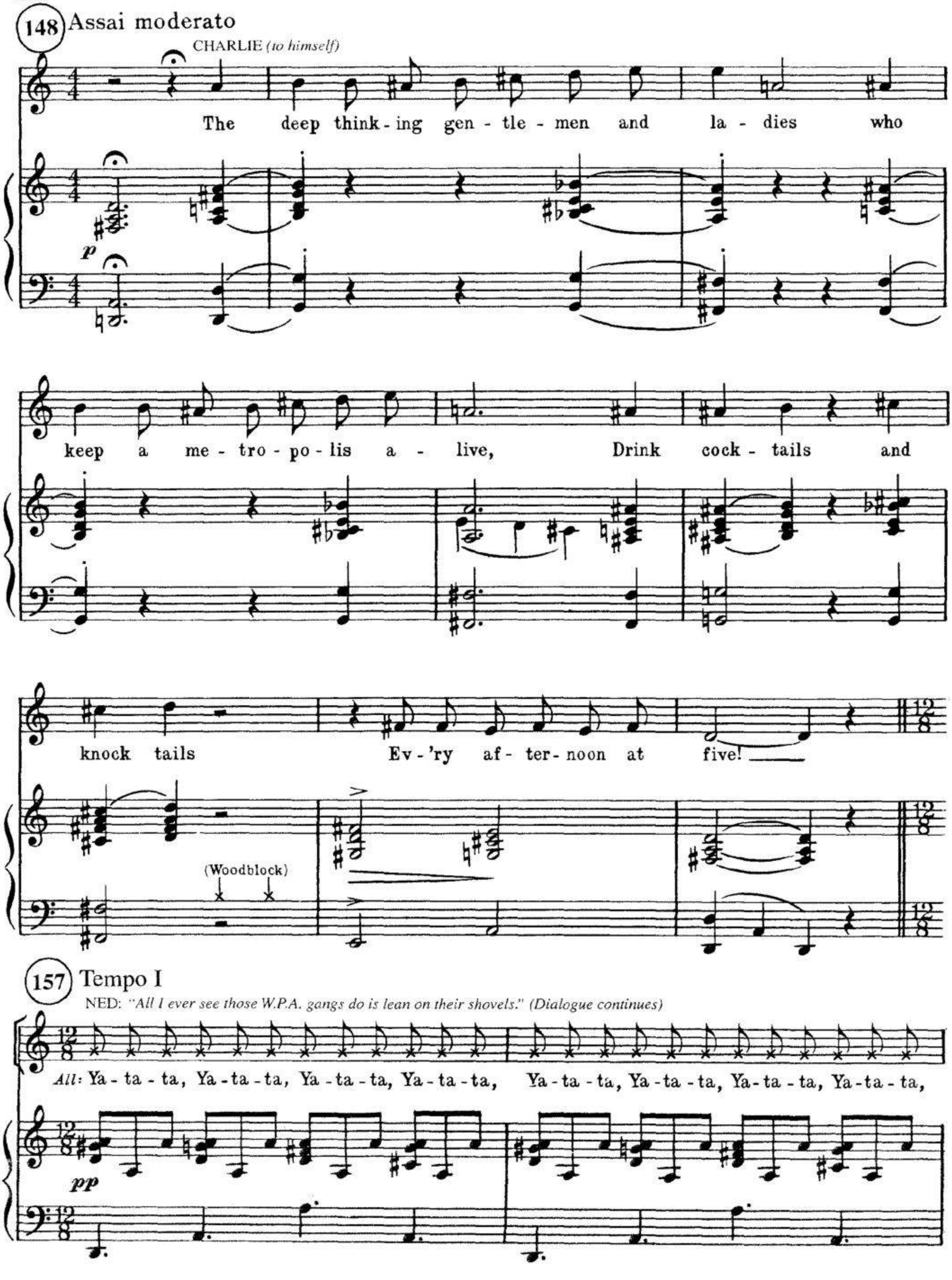

114
ENSEMBLE
(Dialogue continues over music and chatter.)
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,

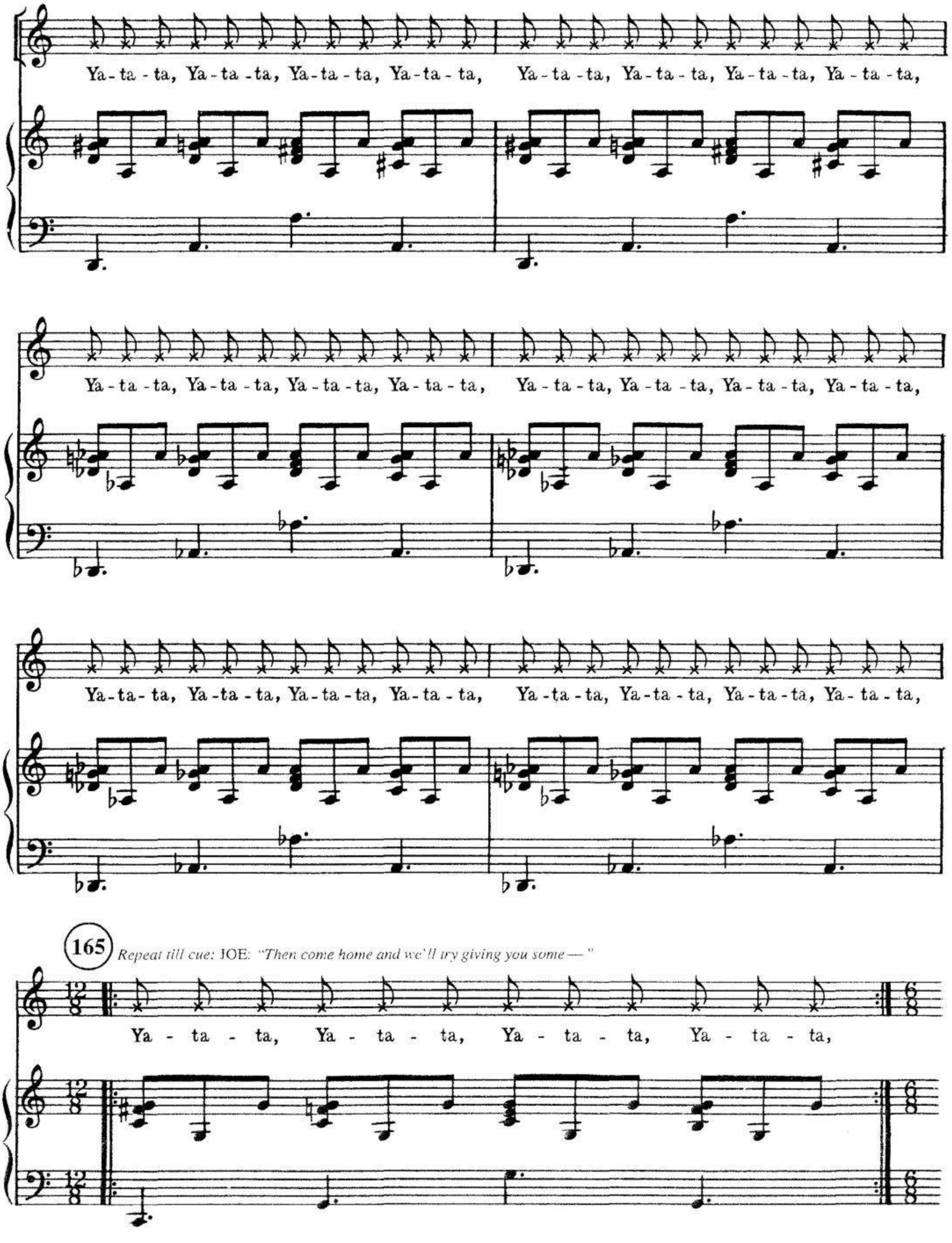

130
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,


138
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta-ta
146
Ya-ta-ta Ya-ta-ta Ya-ta-ta Ya-ta-ta

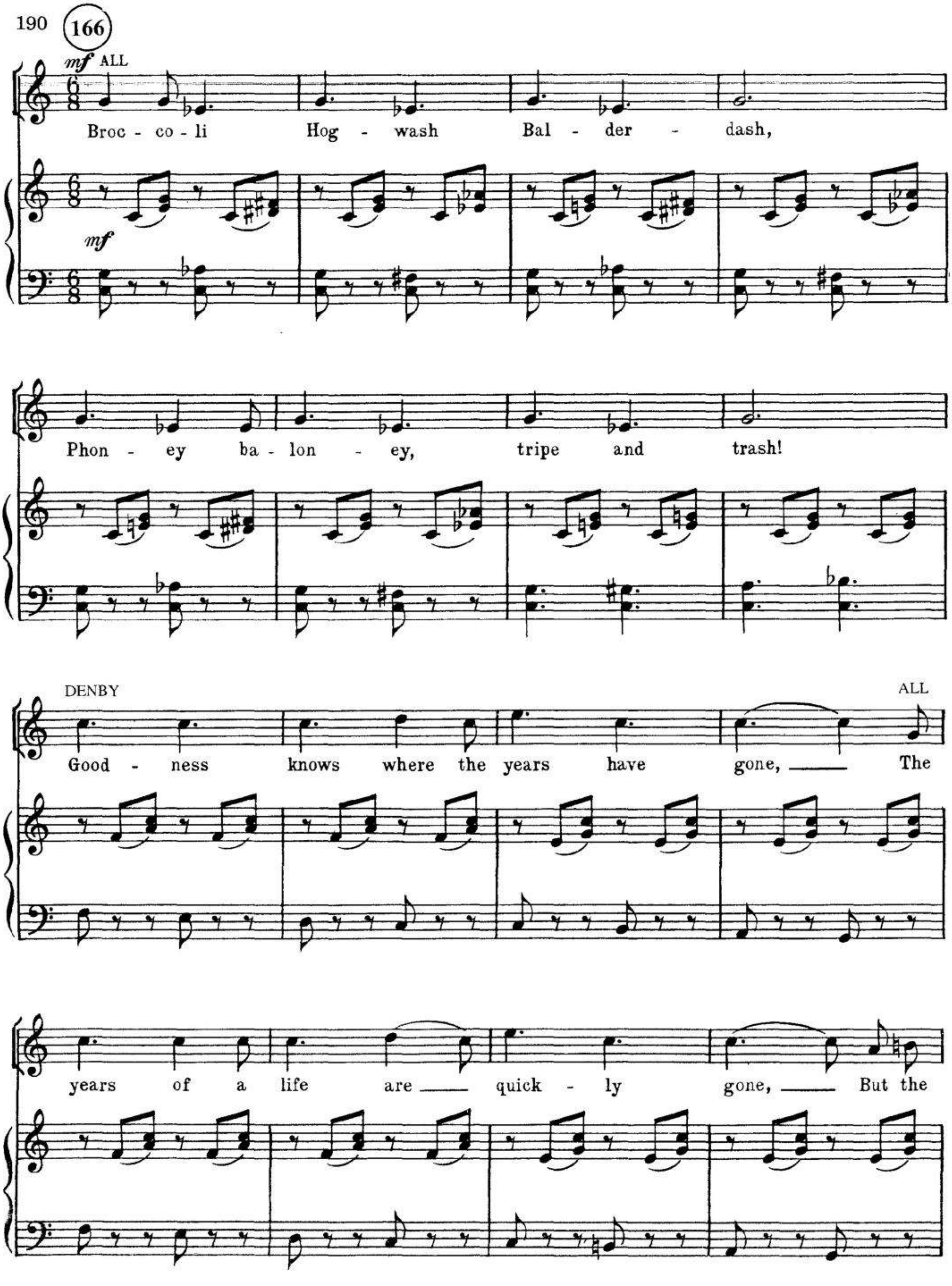
ONE GIRL: *"Look at Mrs. Mulhouse! She simply doesn't know how to drink!"*

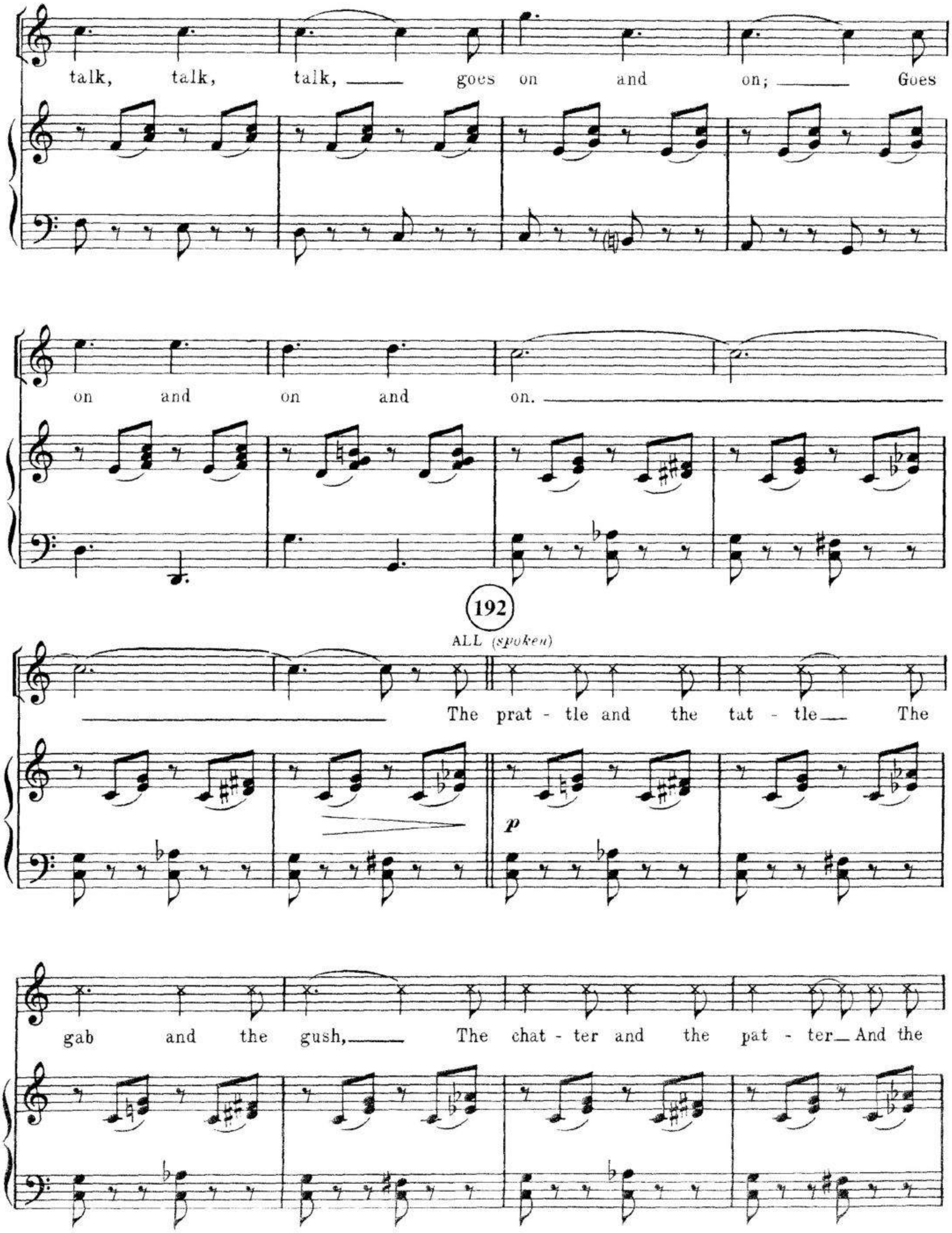
Repeat till cue: JENNY: *(spoken): "Jarman!" (Jarman hoists Mrs. Mulhouse over his shoulder)*

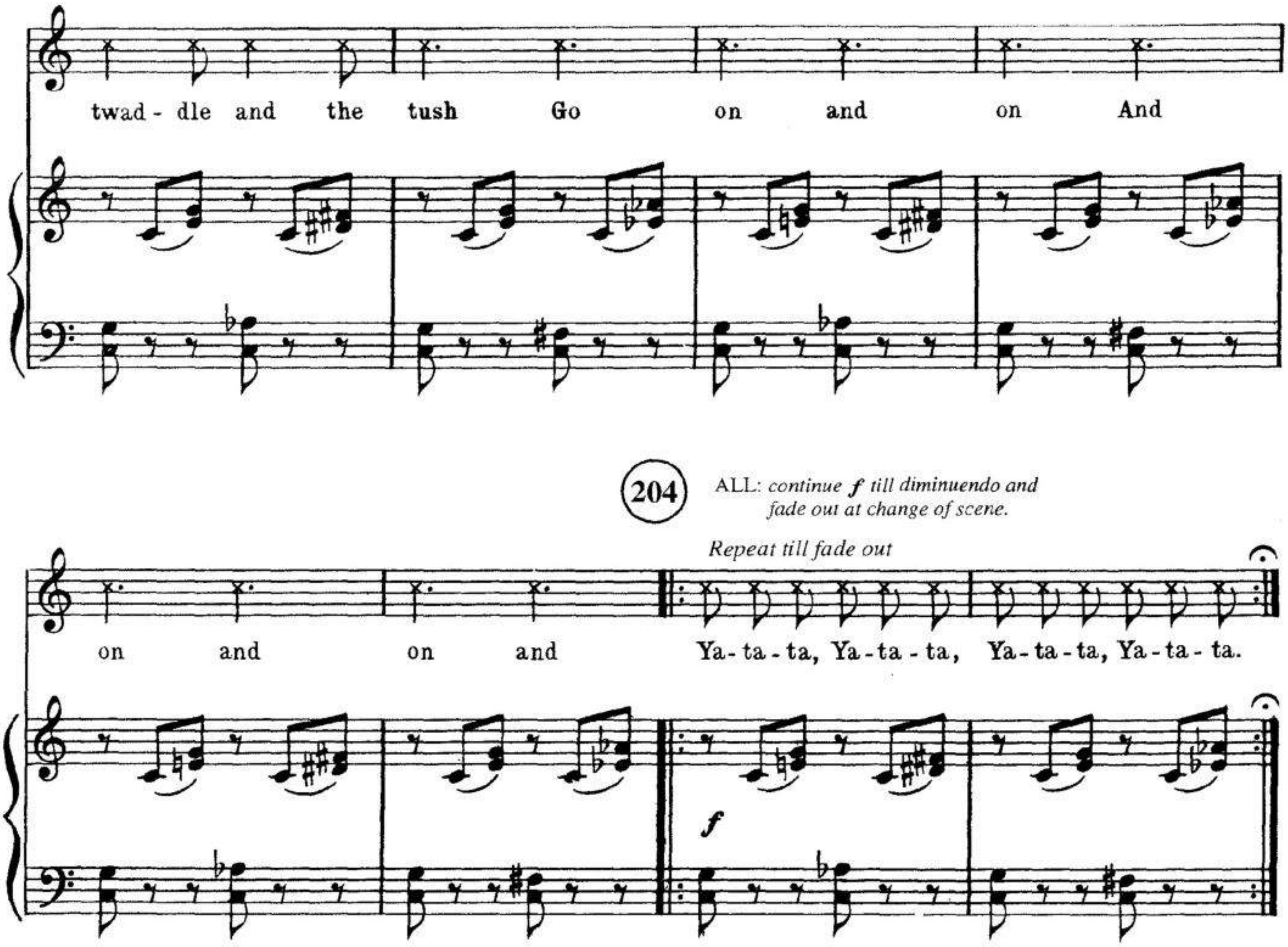

148
Assai moderato
CHARLIE (to himself)
The deep think - ing gen - tle - men and la - dies who
keep a me - tro - po - lis a - live, Drink cock - tails and
knock tails Ev - 'ry af - ter - noon at five!
p
(Woodblock)
157
Tempo I
NED: "All I ever see those W.P.A. gangs do is lean on their shovels." (Dialogue continues)
All: Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,
pp


Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta,
165
12/8
6/8
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta,

Repeat till cue: JOE: *"Then come home and we'll try giving you some —"*


166
mf ALL
Broc - co - li Hog - wash Bal - der - dash,
mf
Phon - ey ba - lon - ey, tripe and trash!
DENBY
Good - ness knows where the years have gone, ALL The
years of a life are quick - ly gone, But the


talk, talk, talk, goes on and on; Goes
on and on and on.
192
ALL (spoken)
The prat - tle and the tat - tle The
p
gab and the gush, The chat - ter and the pat - ter And the


twad - dle and the tush Go on and on And
on and on and Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta.
f

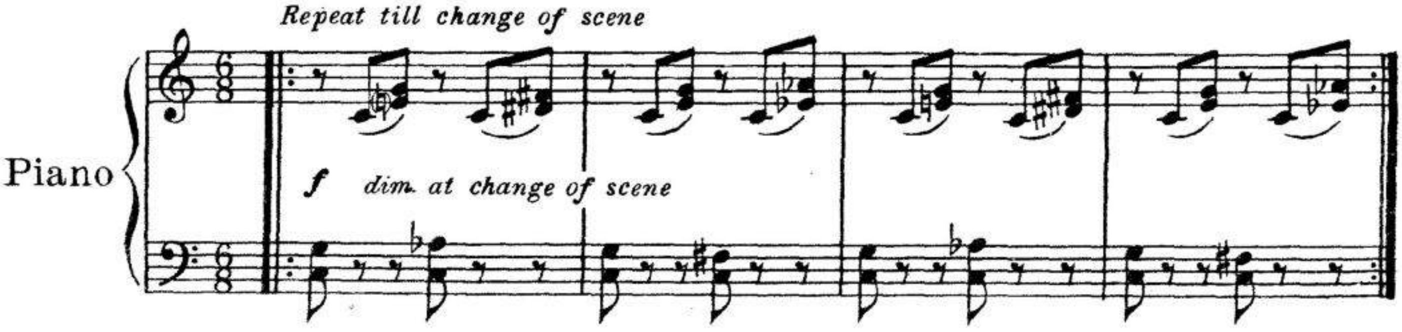
204 ALL: *continue* ***f*** *till diminuendo and fade out at change of scene.*

Repeat till fade out

No. 37A

Change Of Scene

Cue: EMILY: *"Goodnight"*



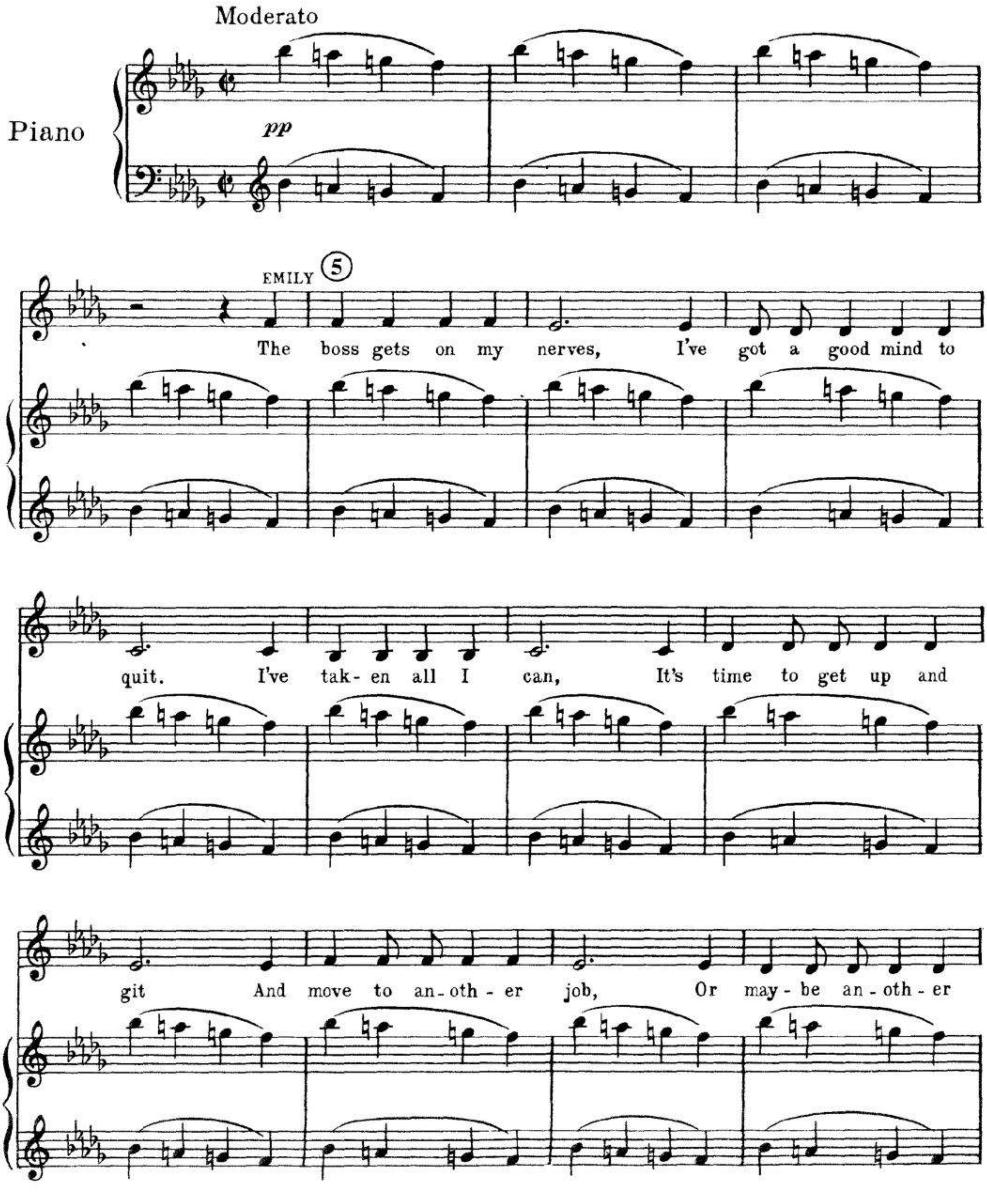
Repeat till change of scene

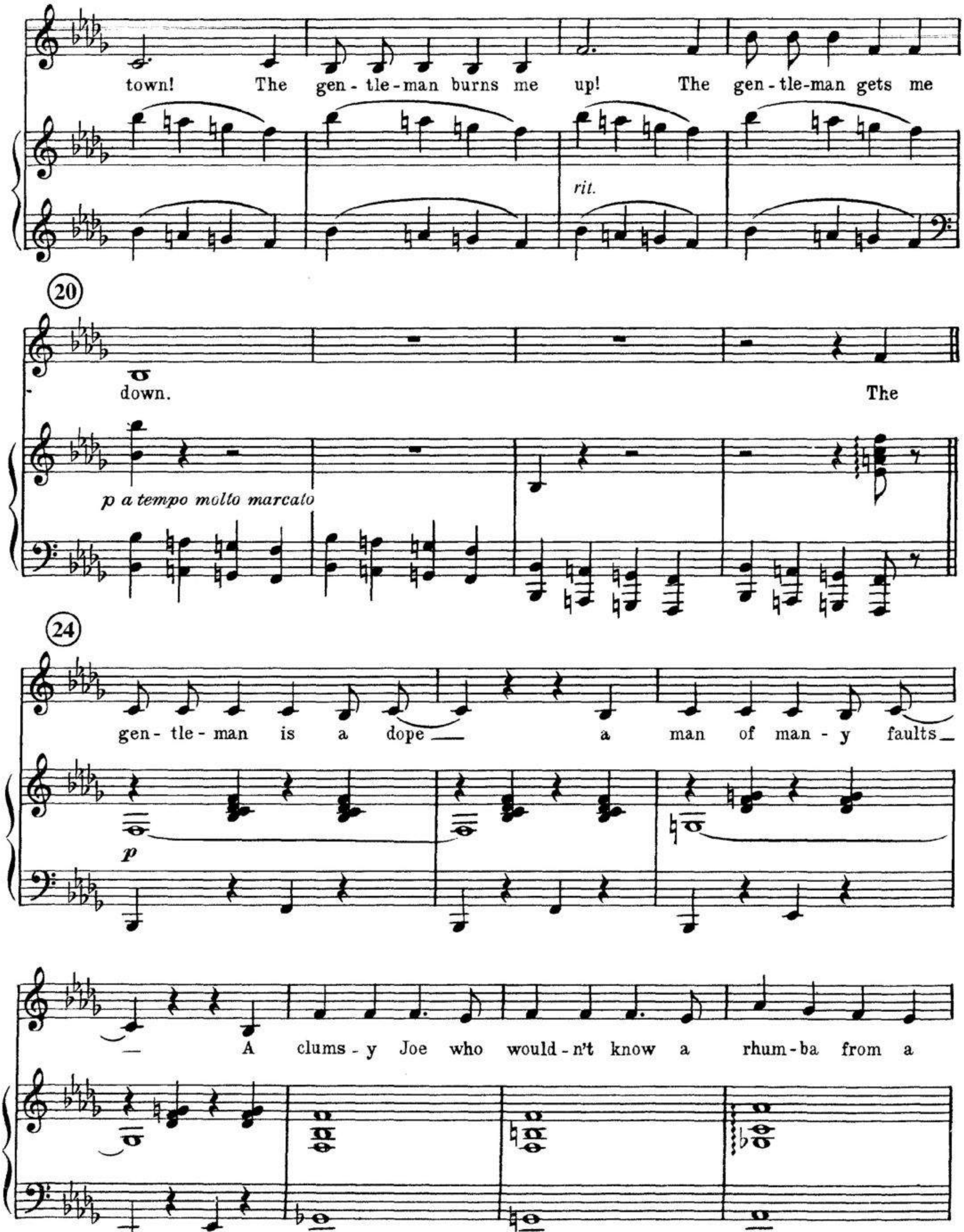
dim. at change of scene

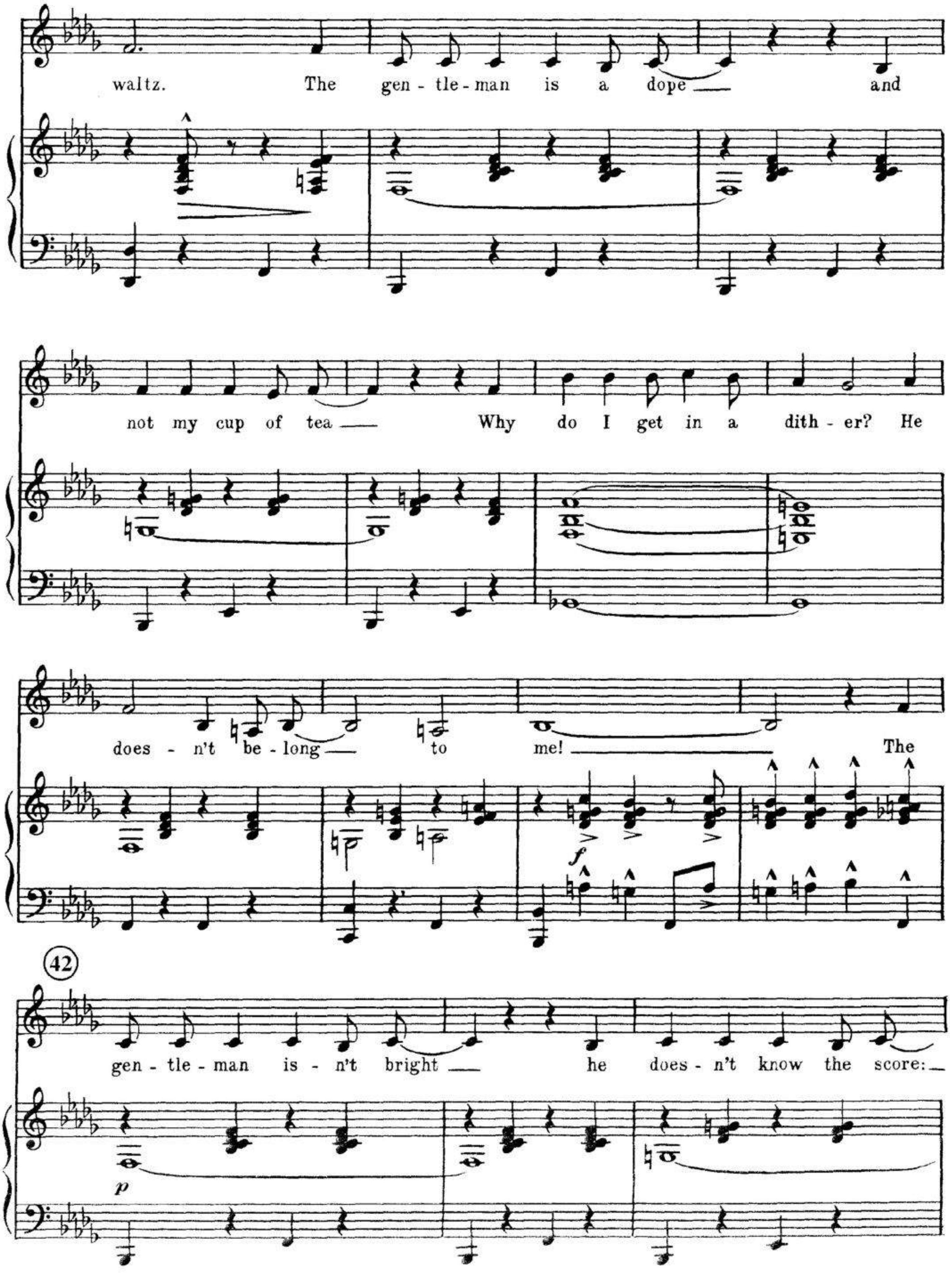
No. 38

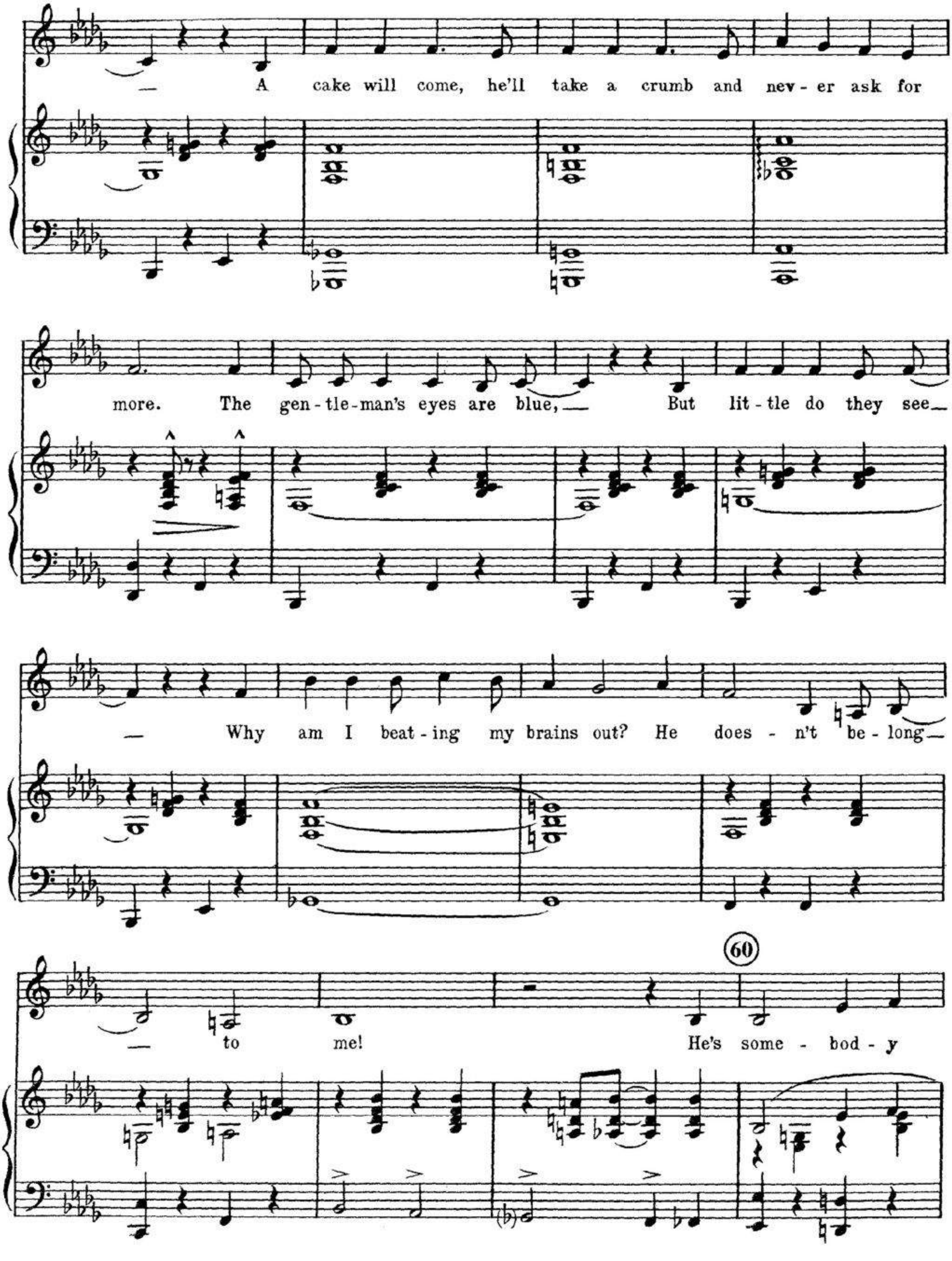
The Gentleman Is A Dope

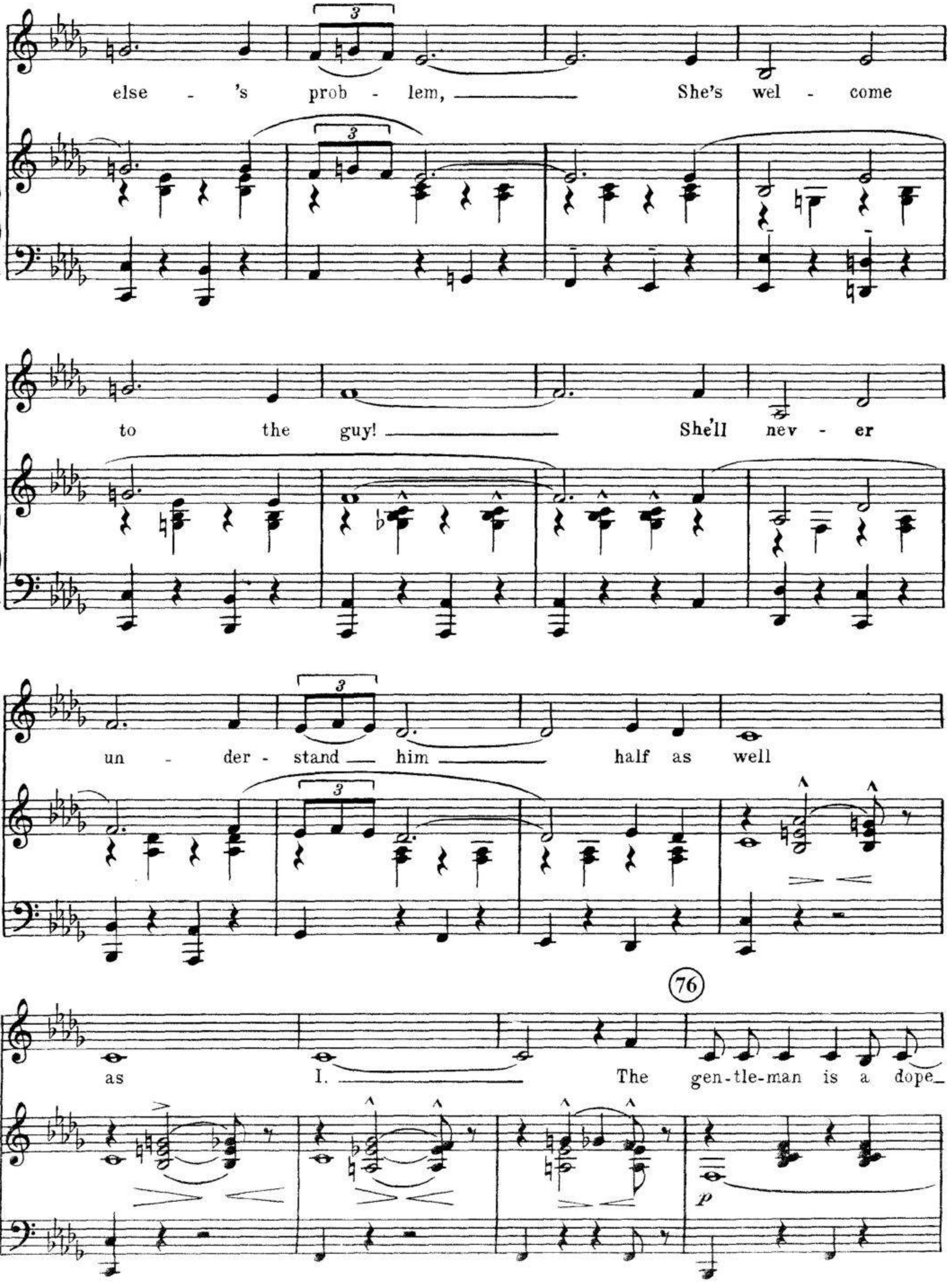
Cue: EMILY: *That wife of his leads him by the nose. Well....*

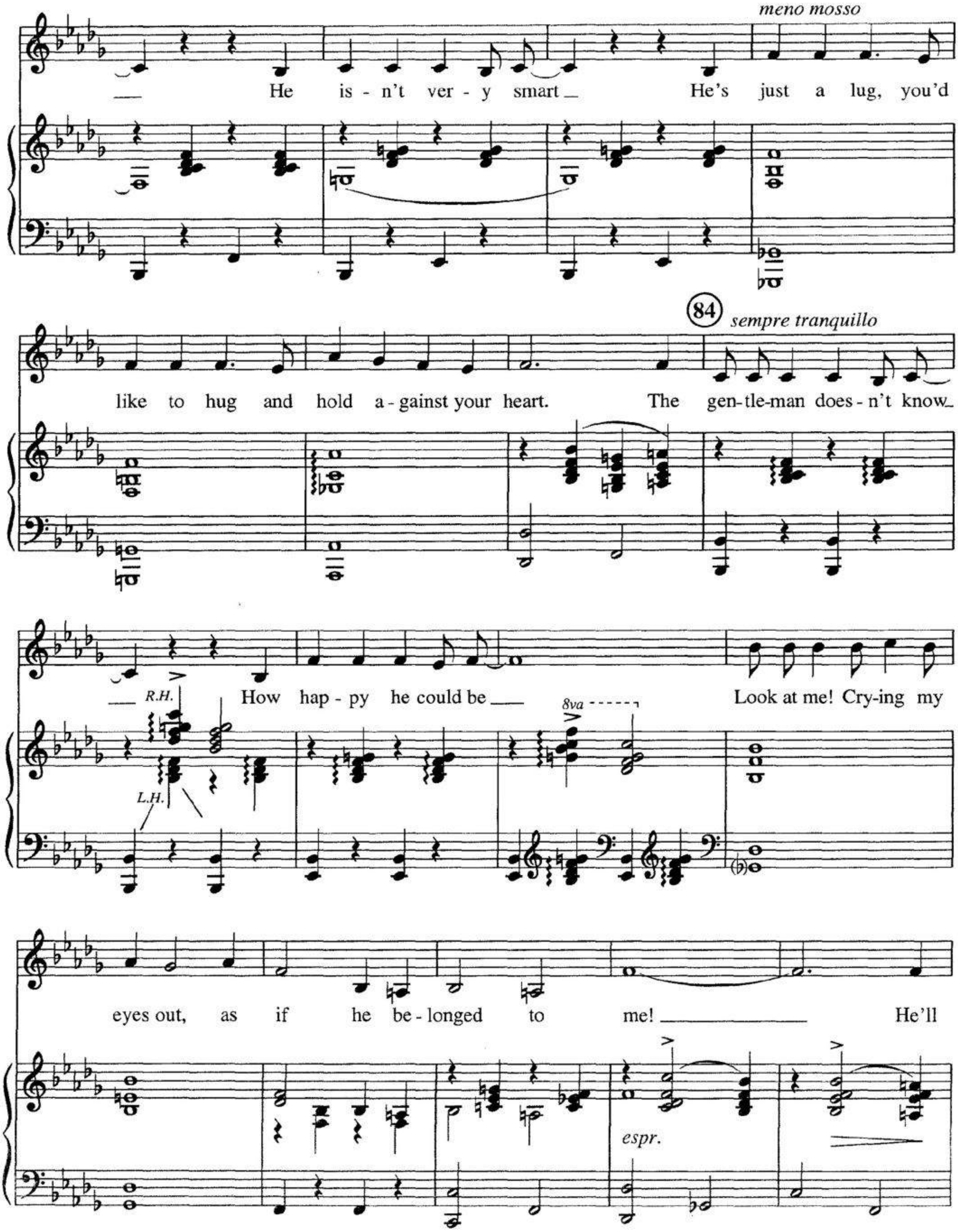

Moderato
Piano
pp
EMILY
5
The boss gets on my nerves, I've got a good mind to
quit. I've tak - en all I can, It's time to get up and
git And move to an - oth - er job, Or may - be an - oth - er

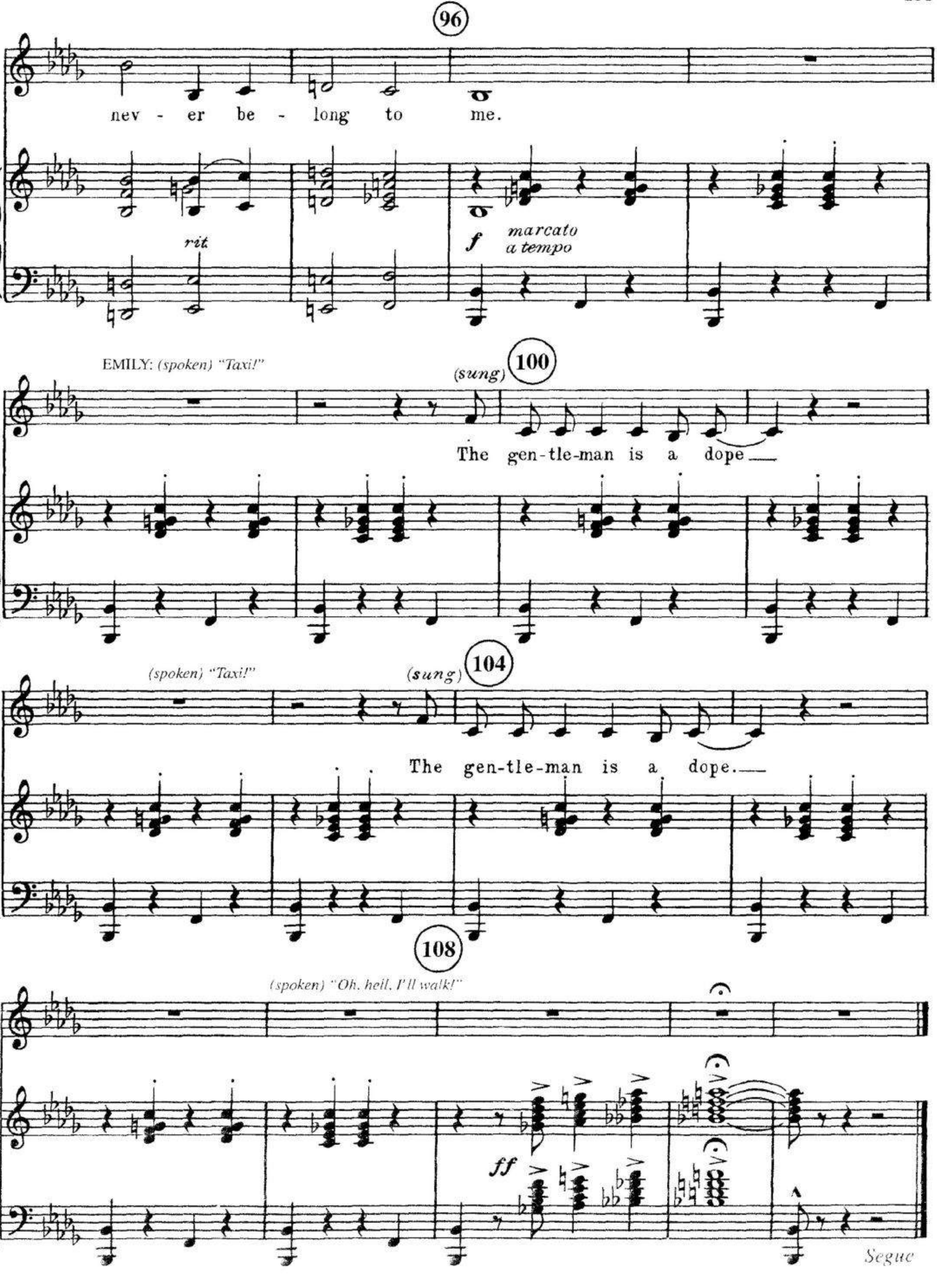

town! The gen-tle-man burns me up! The gen-tle-man gets me
rit.
20
down.
The
p a tempo molto marcato
24
gen-tle-man is a dope — a man of man-y faults —
p
A clums-y Joe who would-n't know a rhum-ba from a


waltz. The gen-tle-man is a dope and
not my cup of tea Why do I get in a dith-er? He
does-n't be-long to me! The
42
gen-tle-man is-n't bright he does-n't know the score:
f
p


— A cake will come, he'll take a crumb and nev - er ask for
more. The gen - tle - man's eyes are blue, — But lit - tle do they see —
— Why am I beat - ing my brains out? He does - n't be - long —
— to me!
He's some - bod - y
60
(♭)


else - 's prob - lem, She's wel - come
to the guy! She'll nev - er
un - der - stand him half as well
76
as I. The gen-tle-man is a dope
p

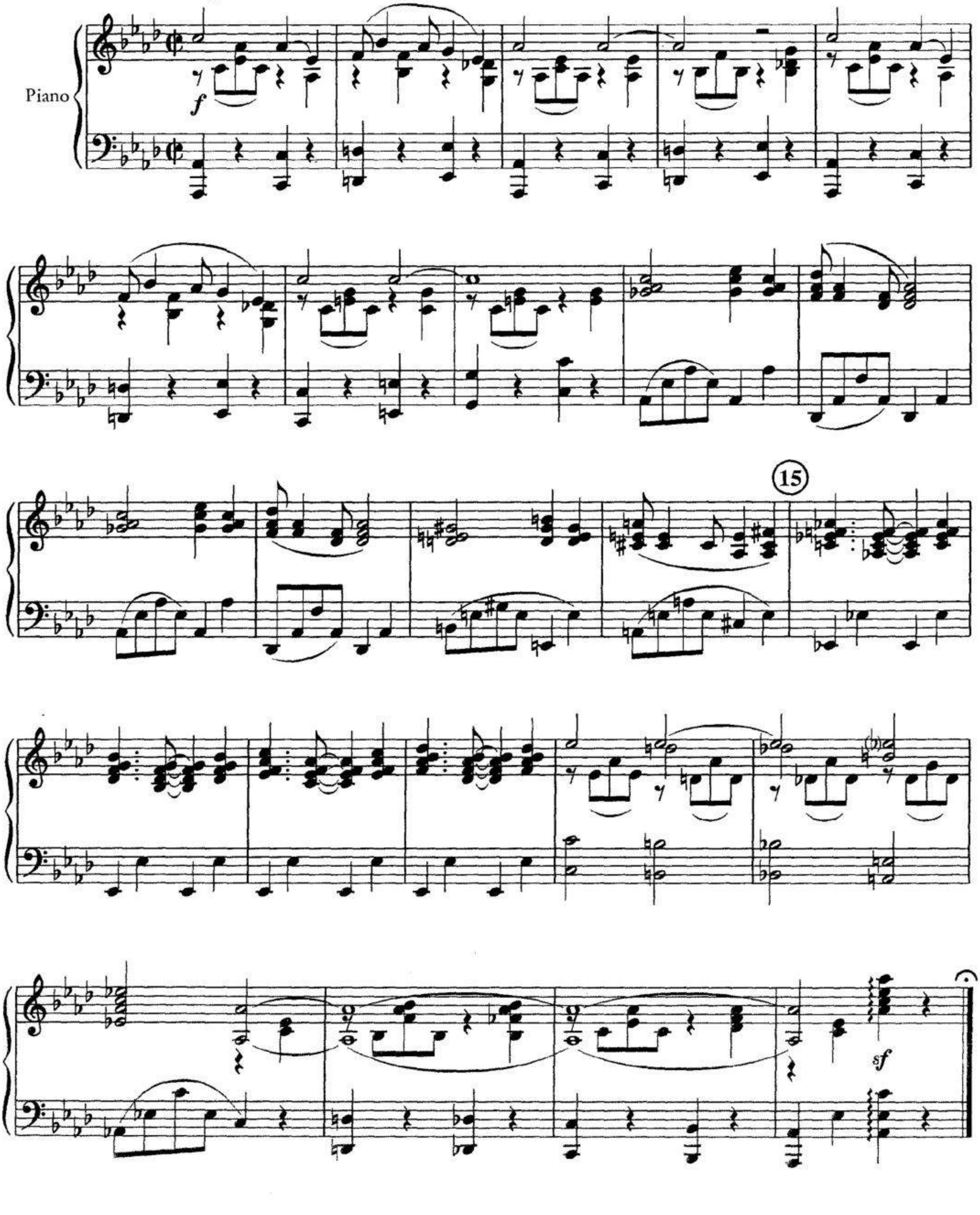

meno mosso
He isn't very smart
He's just a lug, you'd like to hug and hold against your heart.
84
sempre tranquillo
The gentleman doesn't know
How happy he could be
R.H.
L.H.
8va
Look at me! Crying my eyes out, as if he belonged to me!
espr.
He'll


96
nev - er be - long to me.
rit.
f
marcato
a tempo
EMILY: (spoken) "Taxi!"
(sung)
100
The gen-tle-man is a dope
(spoken) "Taxi!"
(sung)
104
The gen-tle-man is a dope.
108
(spoken) "Oh, hell, I'll walk!"
ff
Segue

Change Of Scene

No. 39

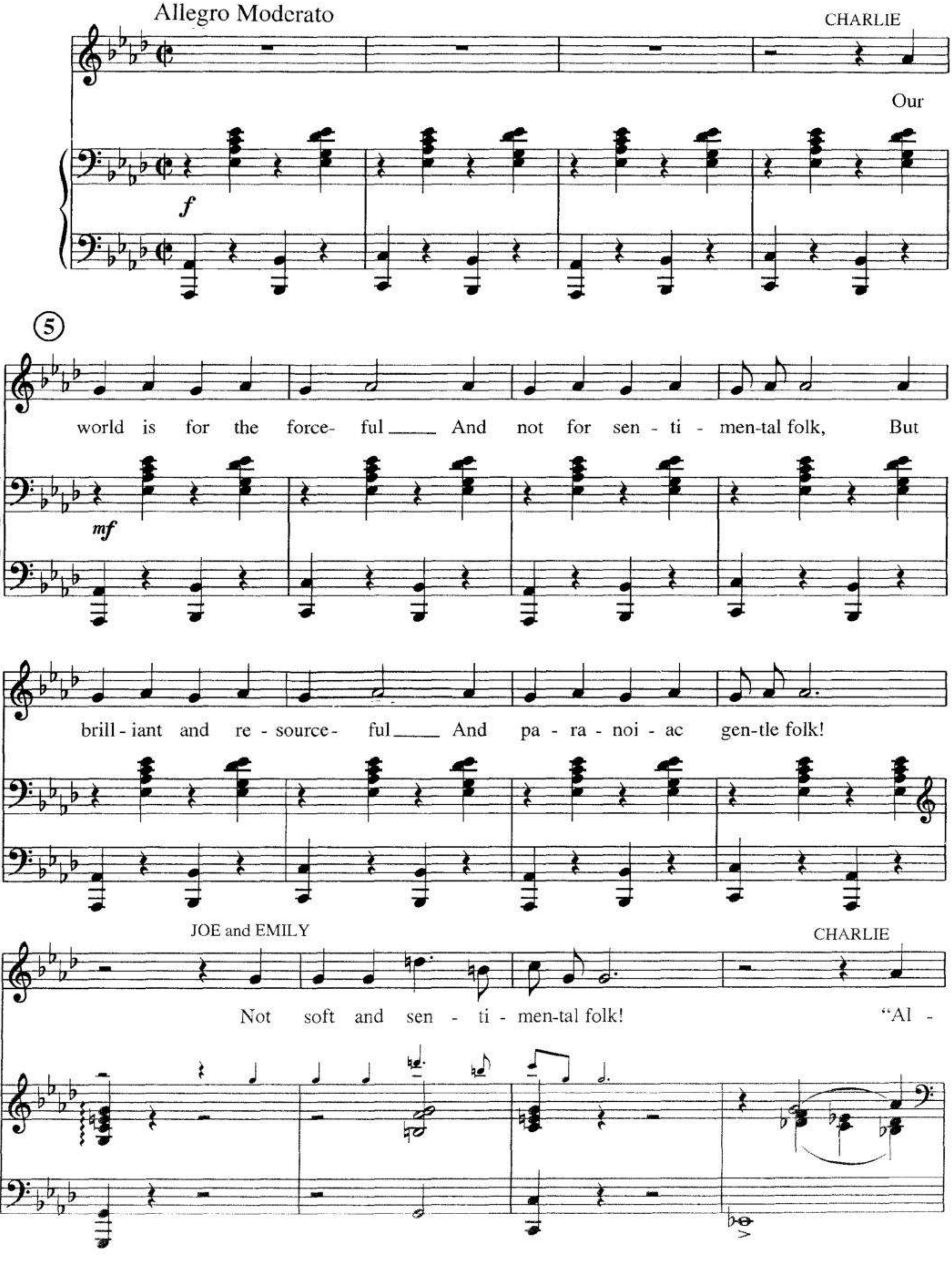
Allegro Moderato

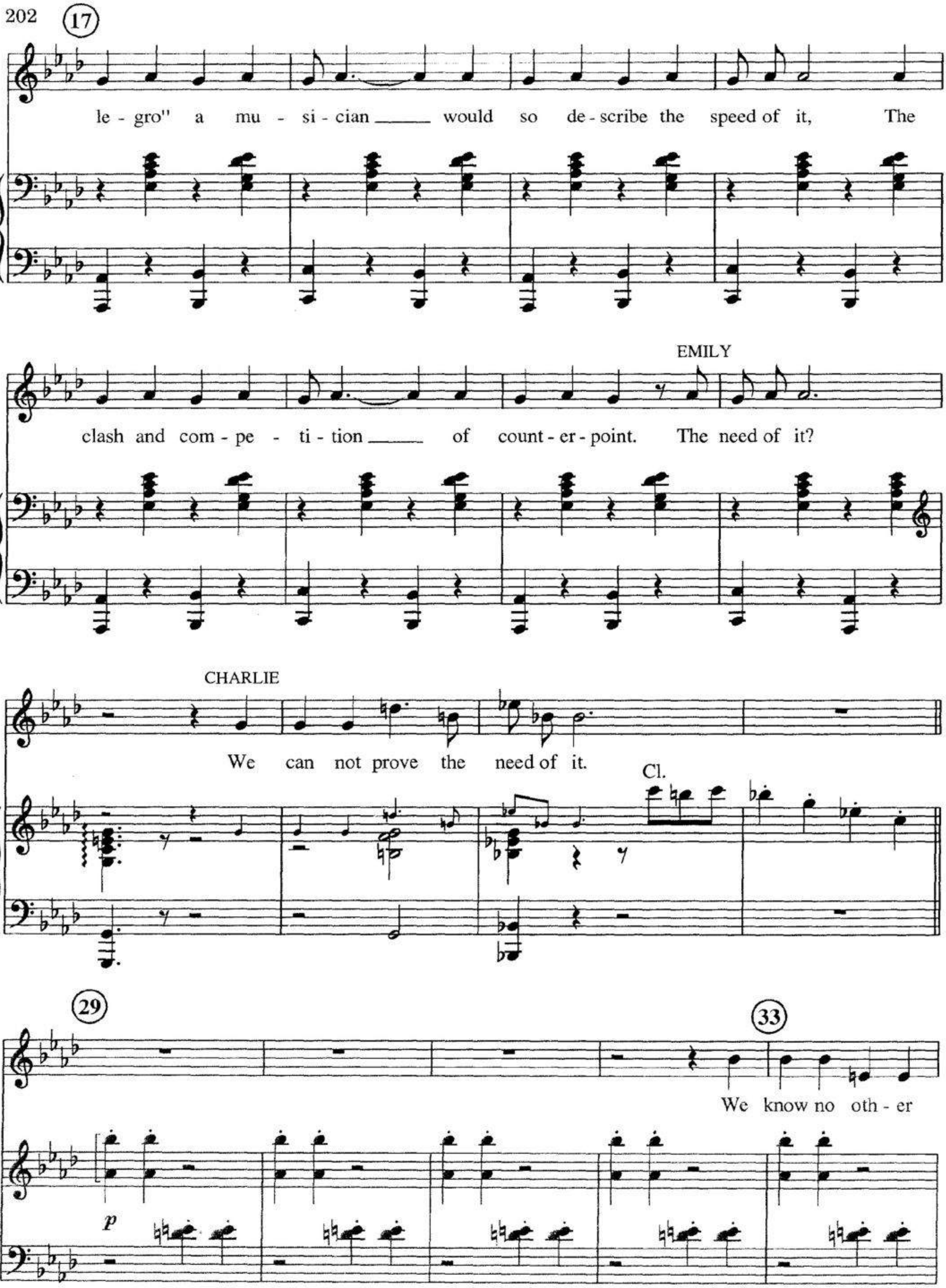

Piano
f
15
sf

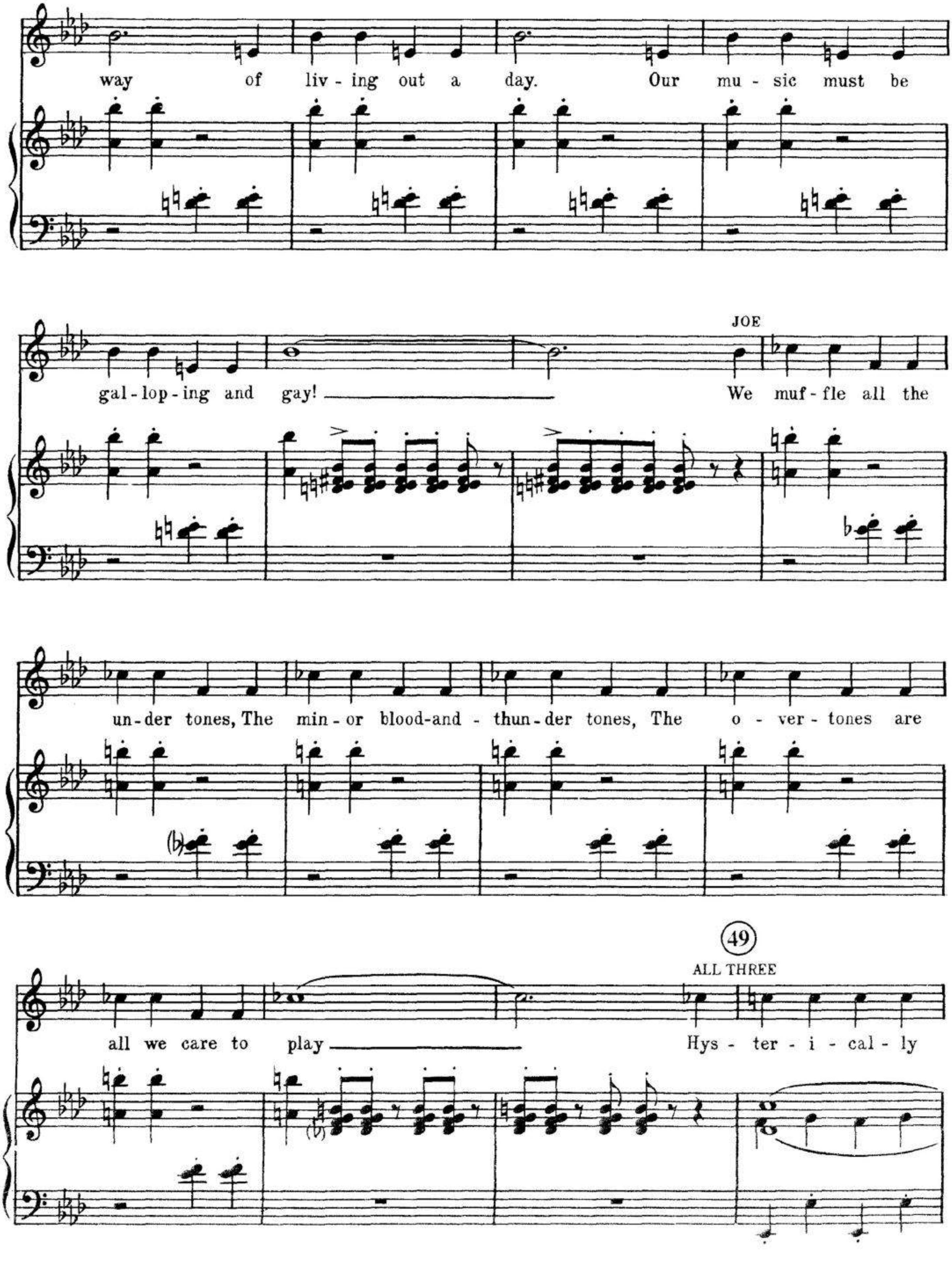
No. 40

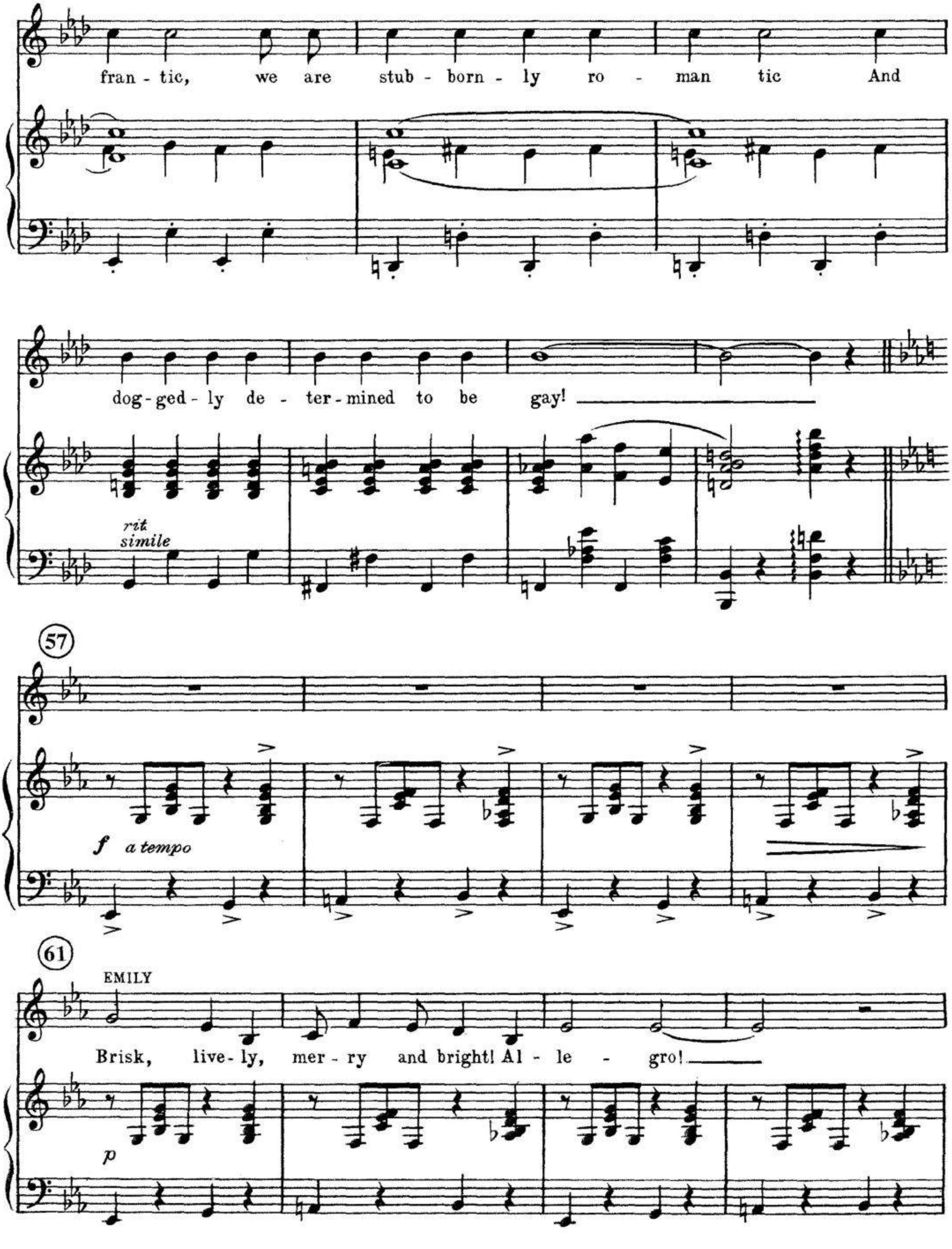
Cue: CHARLIE:
"…and the most repulsive."

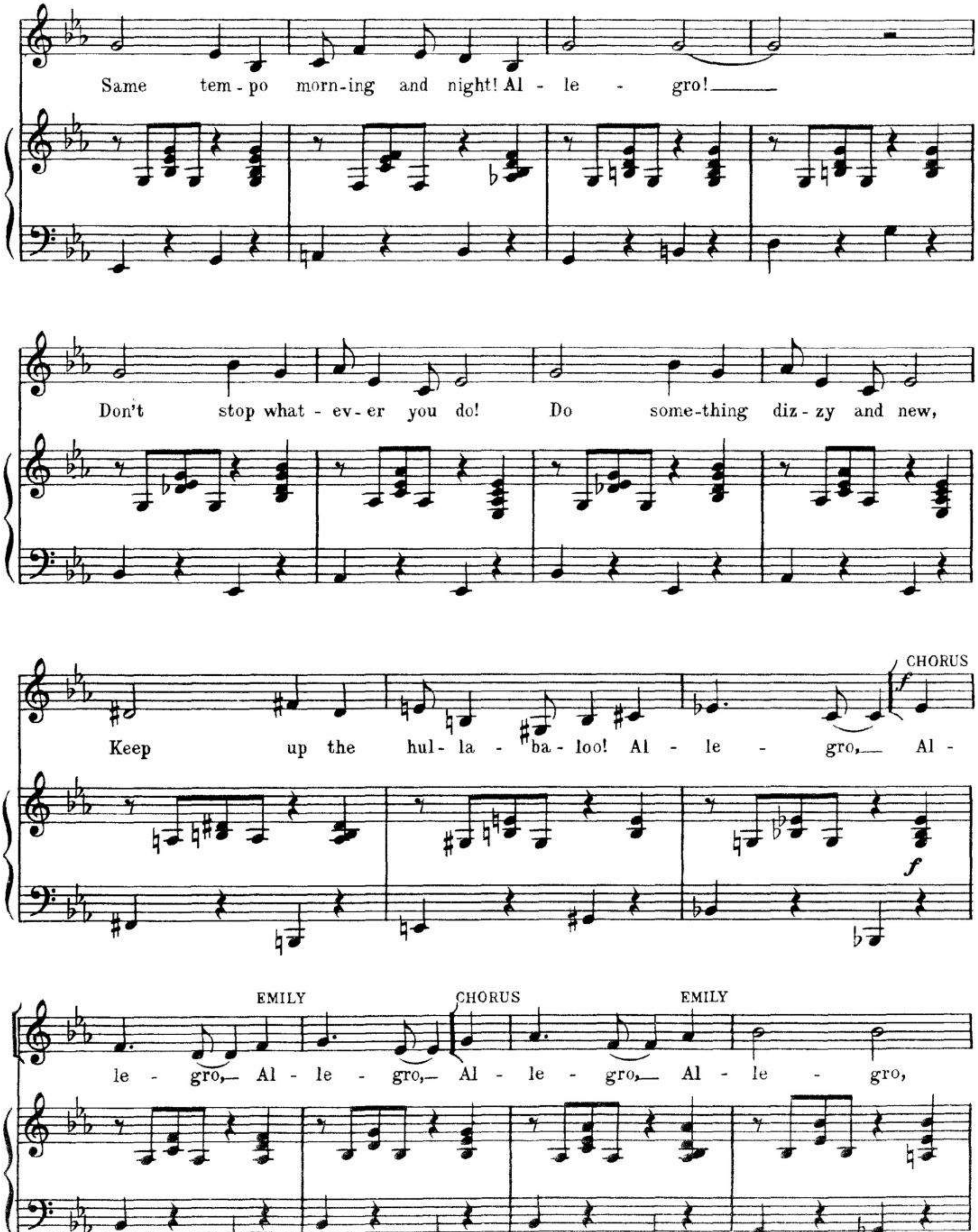
Allegro

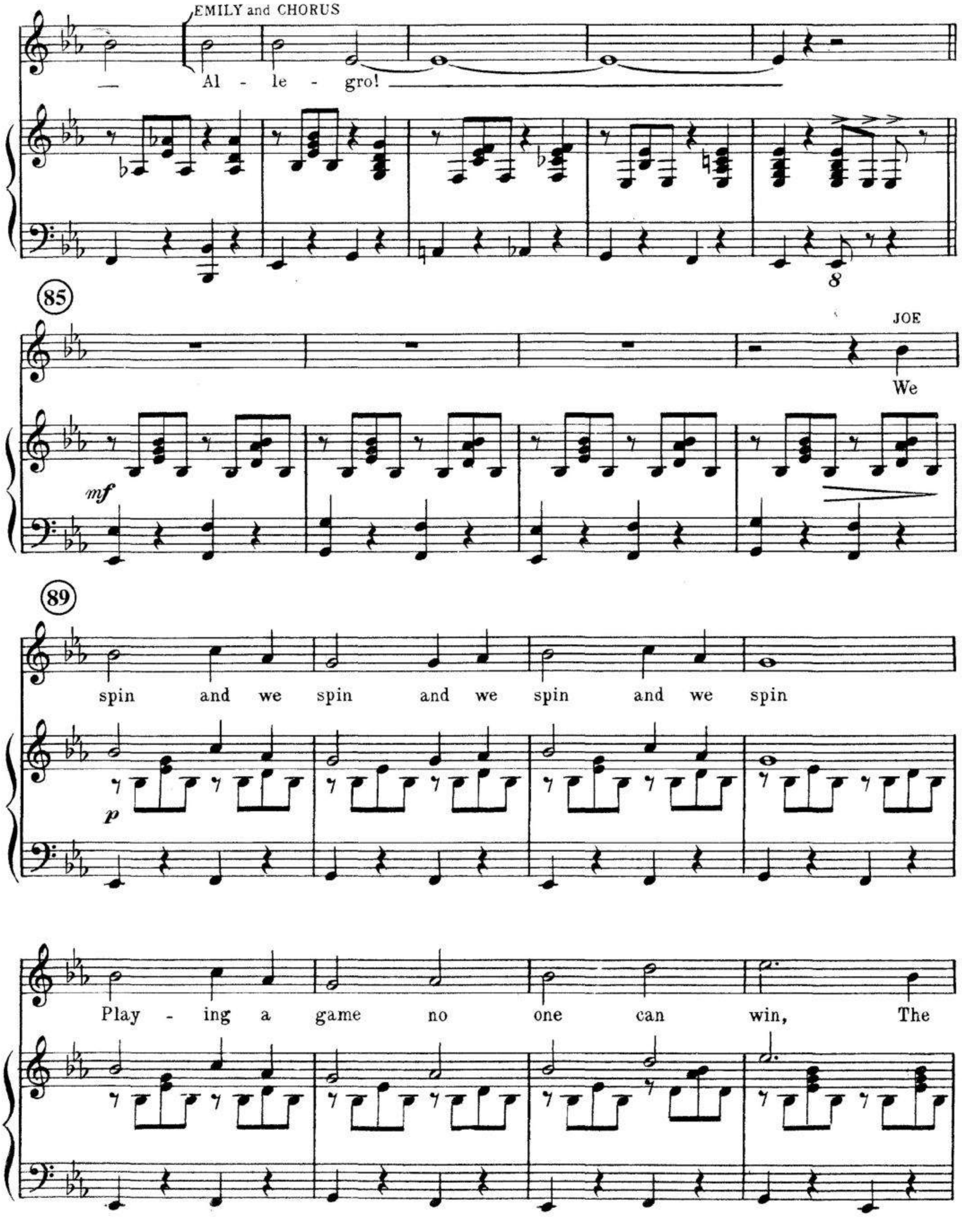

Allegro Moderato
CHARLIE
Our
f
5
world is for the force- ful ___ And not for sen - ti - men-tal folk, But
mf
brill - iant and re - source- ful ___ And pa - ra - noi - ac gen-tle folk!
JOE and EMILY
Not soft and sen - ti - men-tal folk!
CHARLIE
"Al -

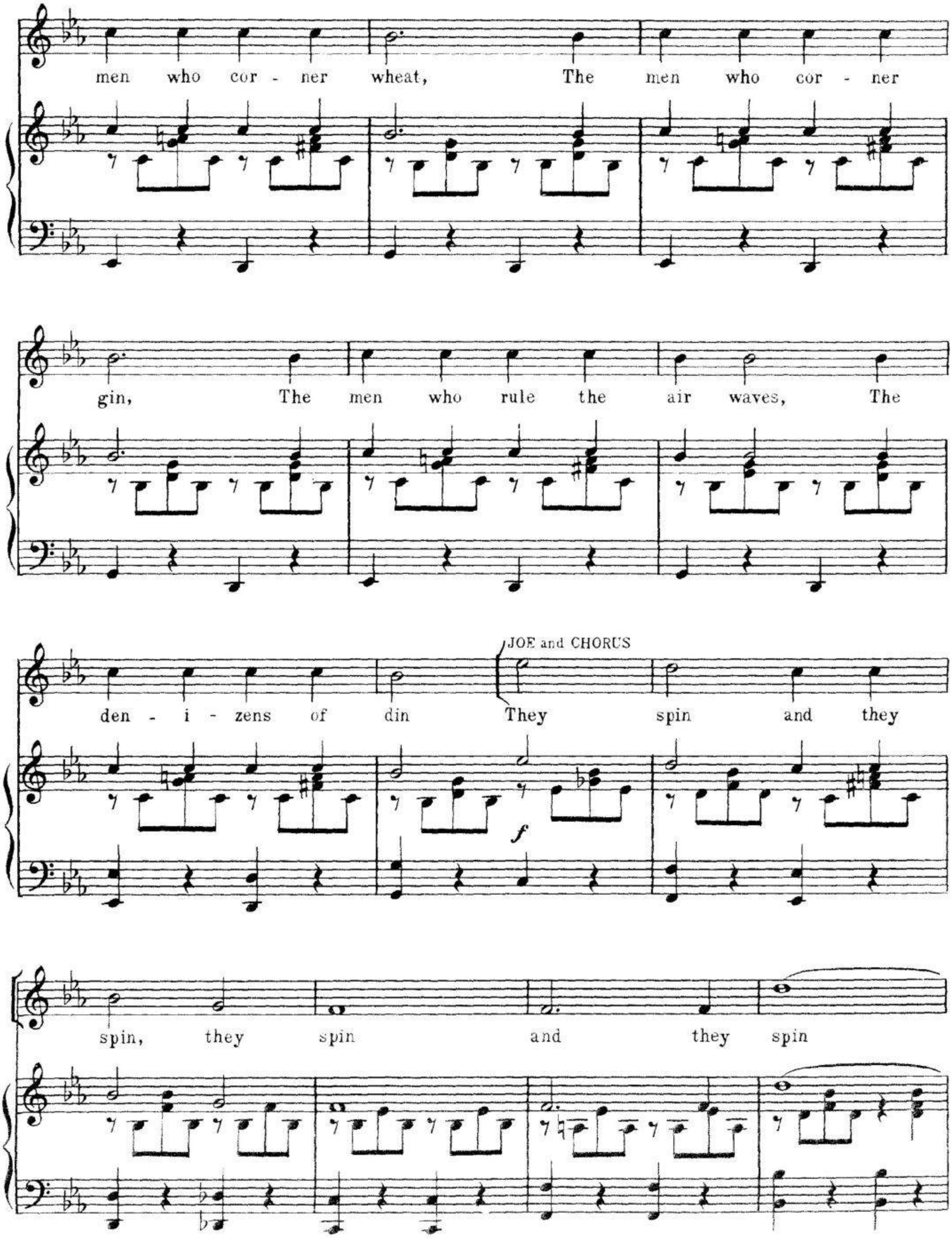

17
le - gro'' a mu - si - cian would so de - scribe the speed of it, The
clash and com - pe - ti - tion of count - er - point.
EMILY
The need of it?
CHARLIE
We can not prove the need of it.
Cl.
29
p
33
We know no oth - er

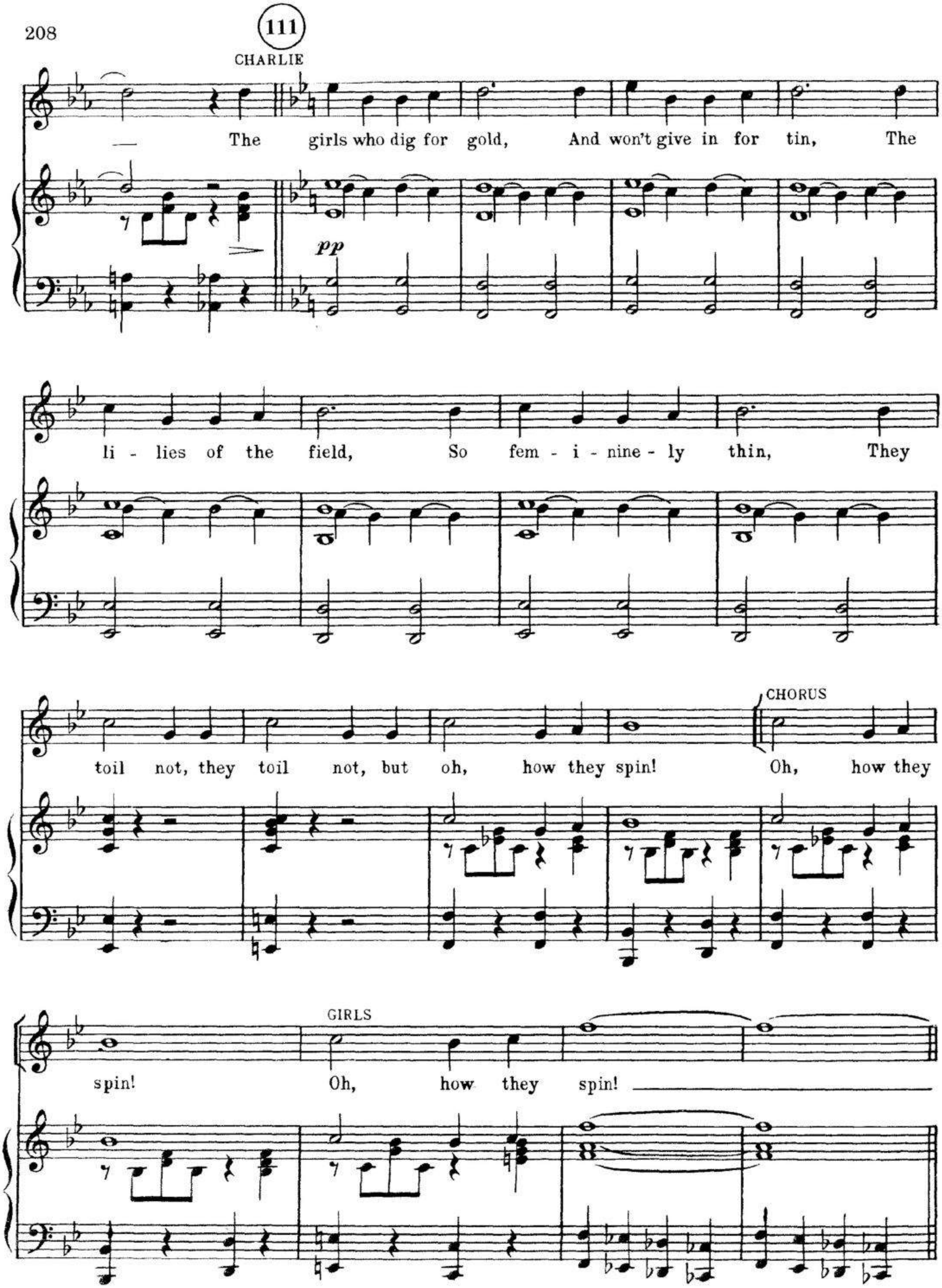

way of liv-ing out a day. Our mu-sic must be
gal-lop-ing and gay!
JOE
We muf-fle all the
un-der tones, The min-or blood-and-thun-der tones, The o-ver-tones are
all we care to play
49
ALL THREE
Hys-ter-i-cal-ly

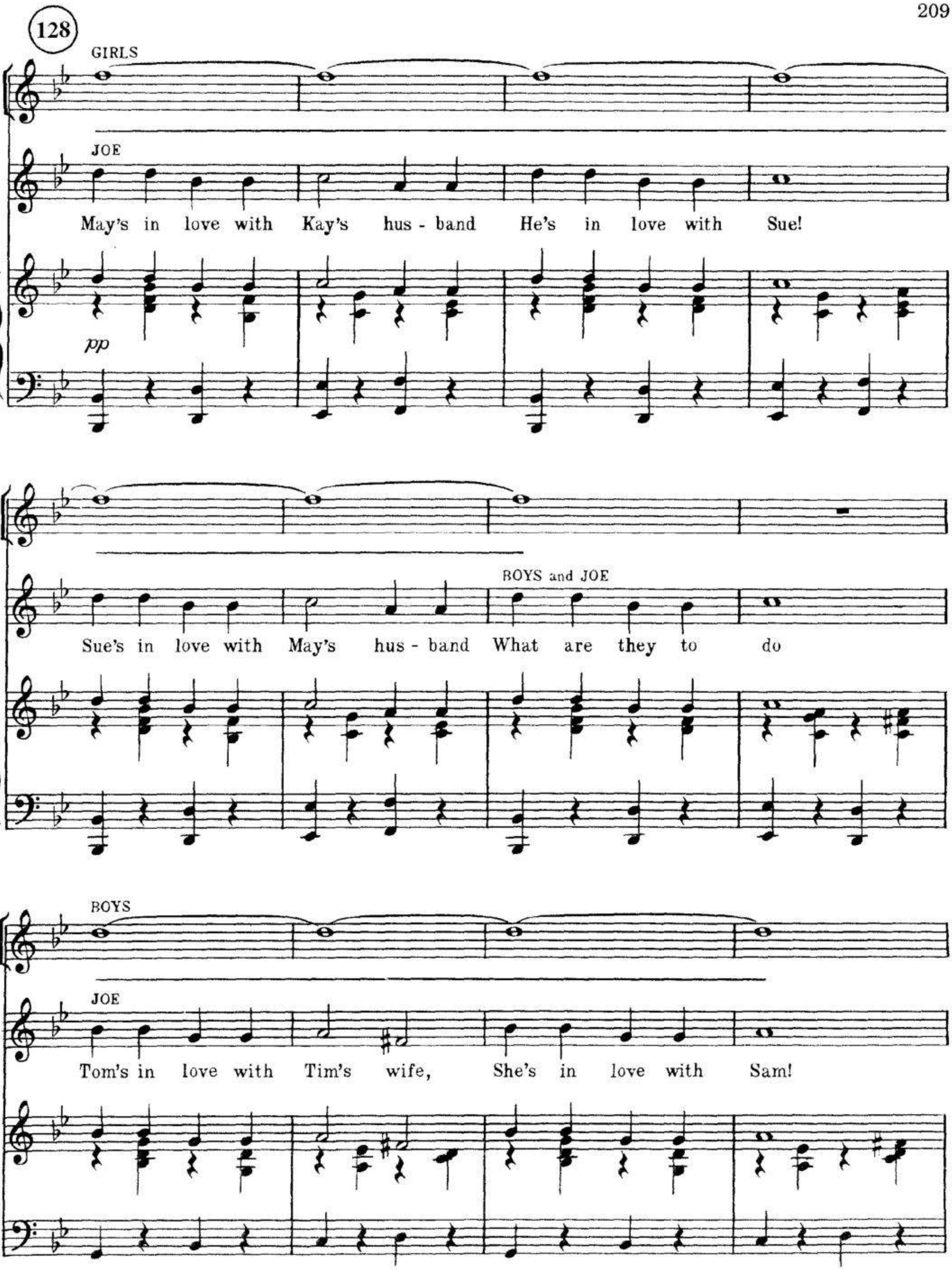

fran - tic, we are stub - born - ly ro - man tic And
dog - ged - ly de - ter - mined to be gay!
rit.
simile
57
f a tempo
61
EMILY
Brisk, live - ly, mer - ry and bright! Al - le - gro!
p

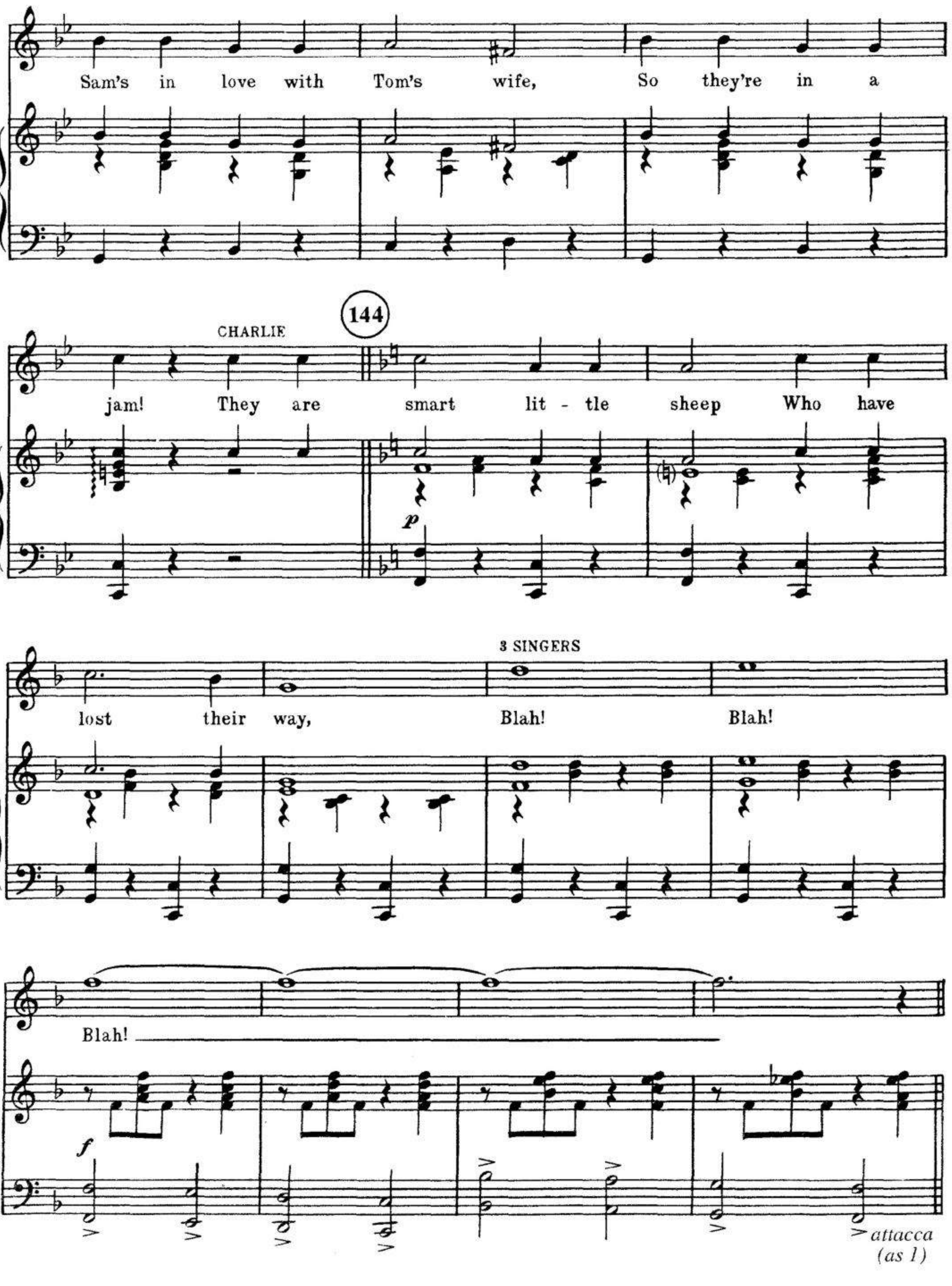

Same tem-po morn-ing and night! Al - le - gro!
Don't stop what - ev - er you do! Do some-thing diz - zy and new,
Keep up the hul - la - ba - loo! Al - le - gro, Al -
CHORUS
f
le - gro, Al - le - gro, Al - le - gro, Al - le - gro,
EMILY
CHORUS
EMILY
f


EMILY and CHORUS
Al - le - gro!
8
85
mf
JOE
We
89
p
spin and we spin and we spin and we spin
Play - ing a game no one can win, The


men who cor - ner wheat, The men who cor - ner
gin, The men who rule the air waves, The
den - i - zens of din
JOE and CHORUS
They spin and they
spin, they spin and they spin
f

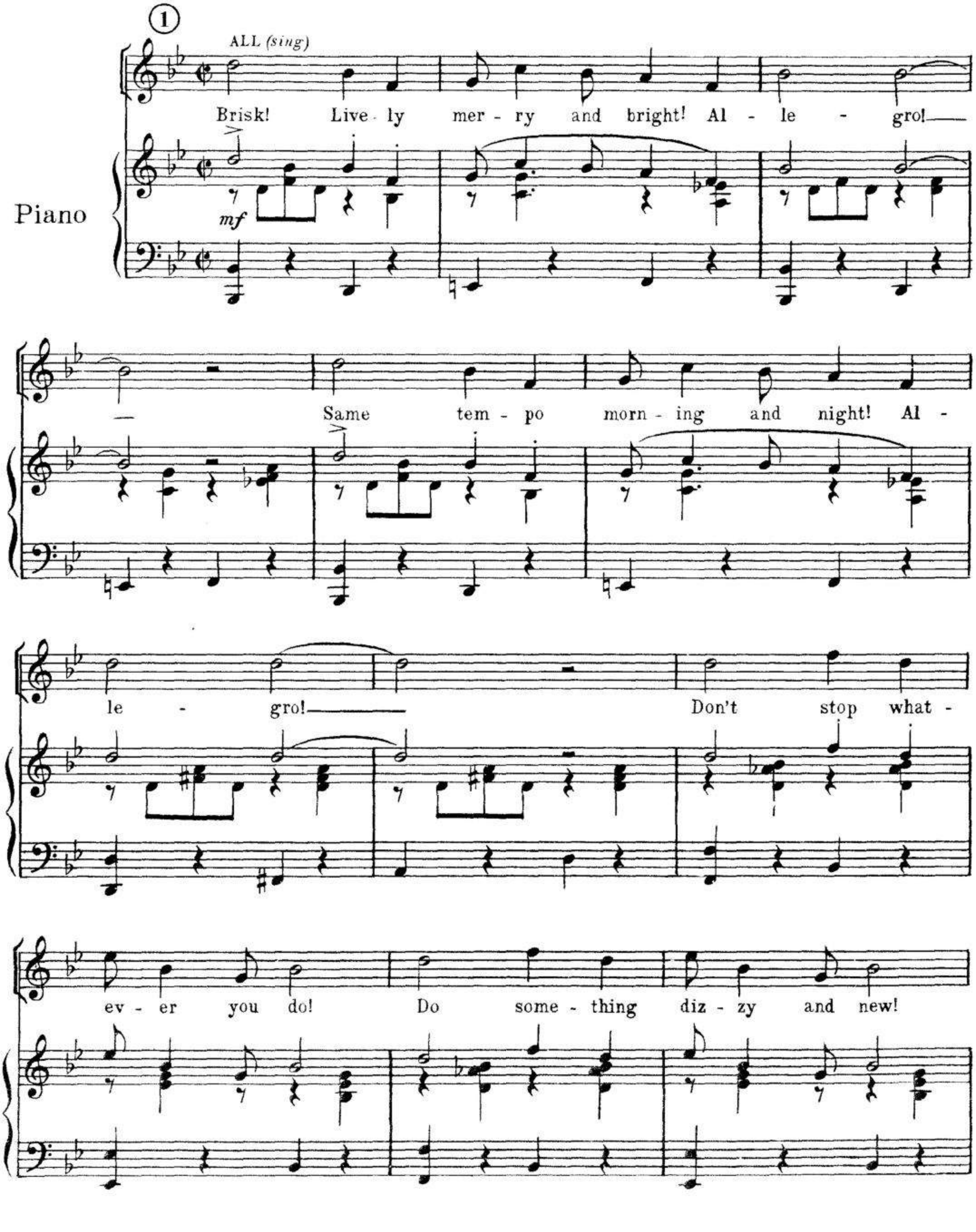

111
CHARLIE
The girls who dig for gold, And won't give in for tin, The
li - lies of the field, So fem - i - nine - ly thin, They
toil not, they toil not, but oh, how they spin!
CHORUS
Oh, how they spin!
GIRLS
Oh, how they spin!
pp

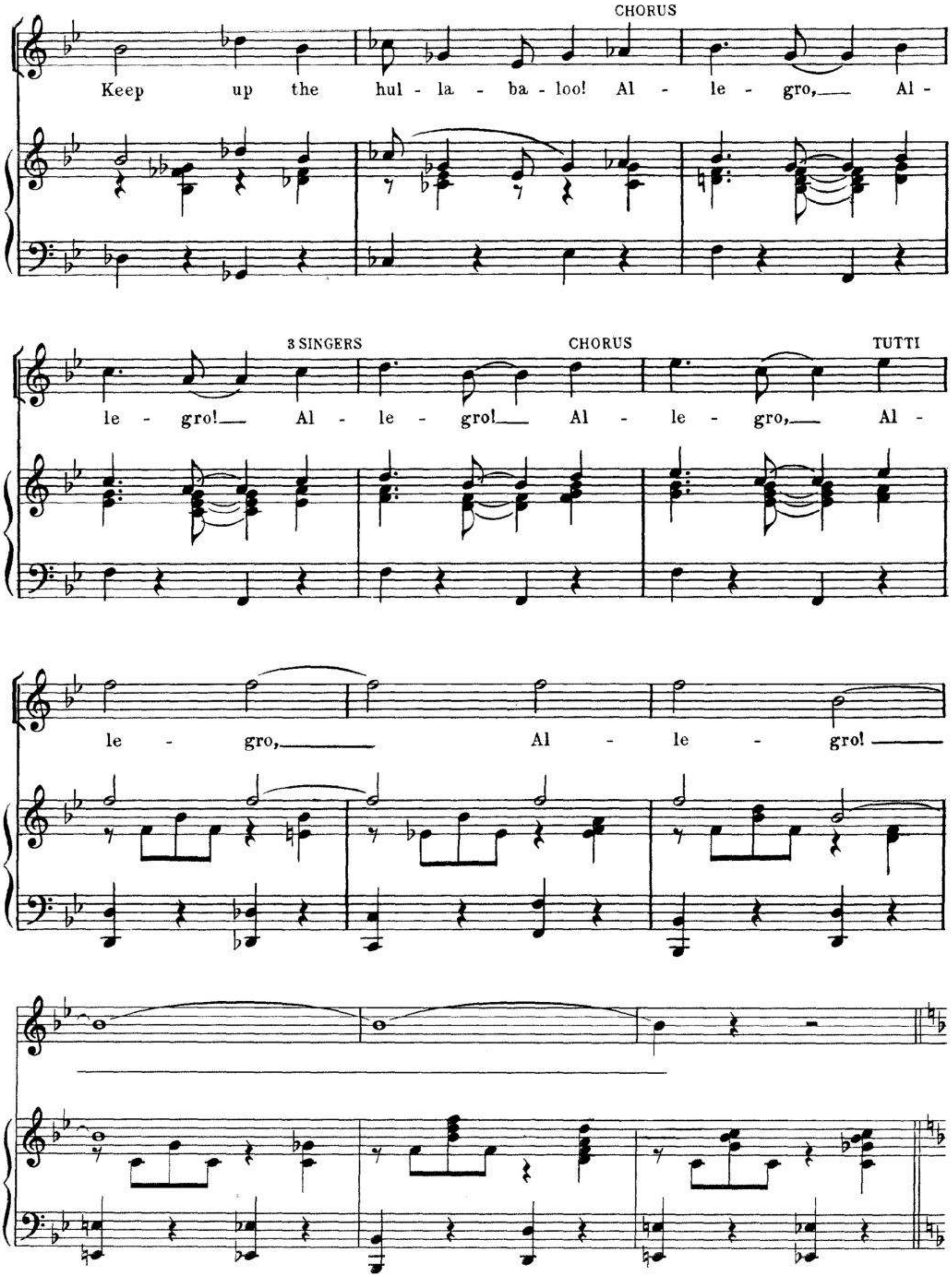

128
GIRLS
JOE
May's in love with Kay's hus - band He's in love with Sue!
pp
Sue's in love with May's hus - band
BOYS and JOE
What are they to do
BOYS
JOE
Tom's in love with Tim's wife, She's in love with Sam!


Sam's in love with Tom's wife, So they're in a
CHARLIE
144
jam! They are smart lit - tle sheep Who have
p
lost their way,
3 SINGERS
Blah! Blah!
Blah!
f
attacca
(as 1)

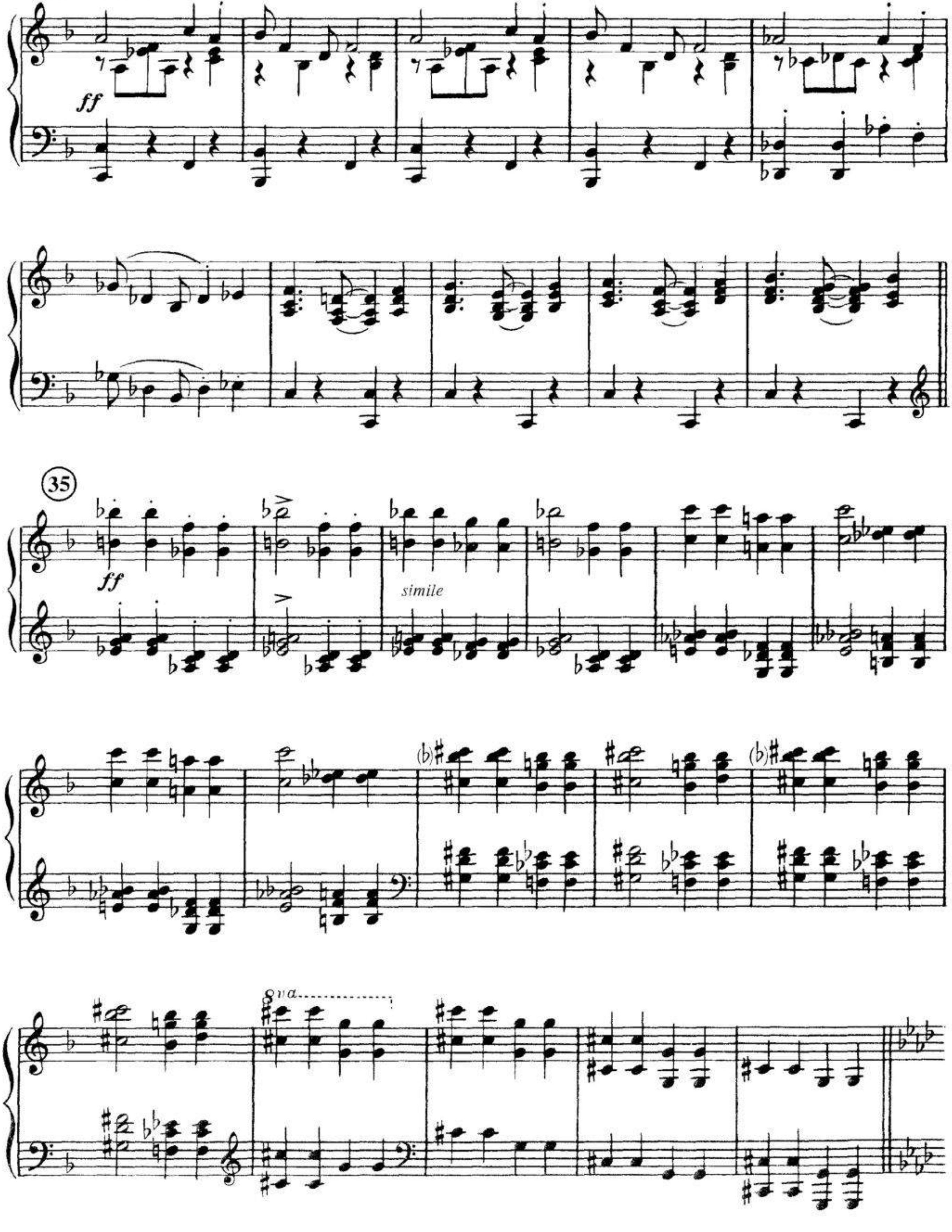
"Allegro" Ballet

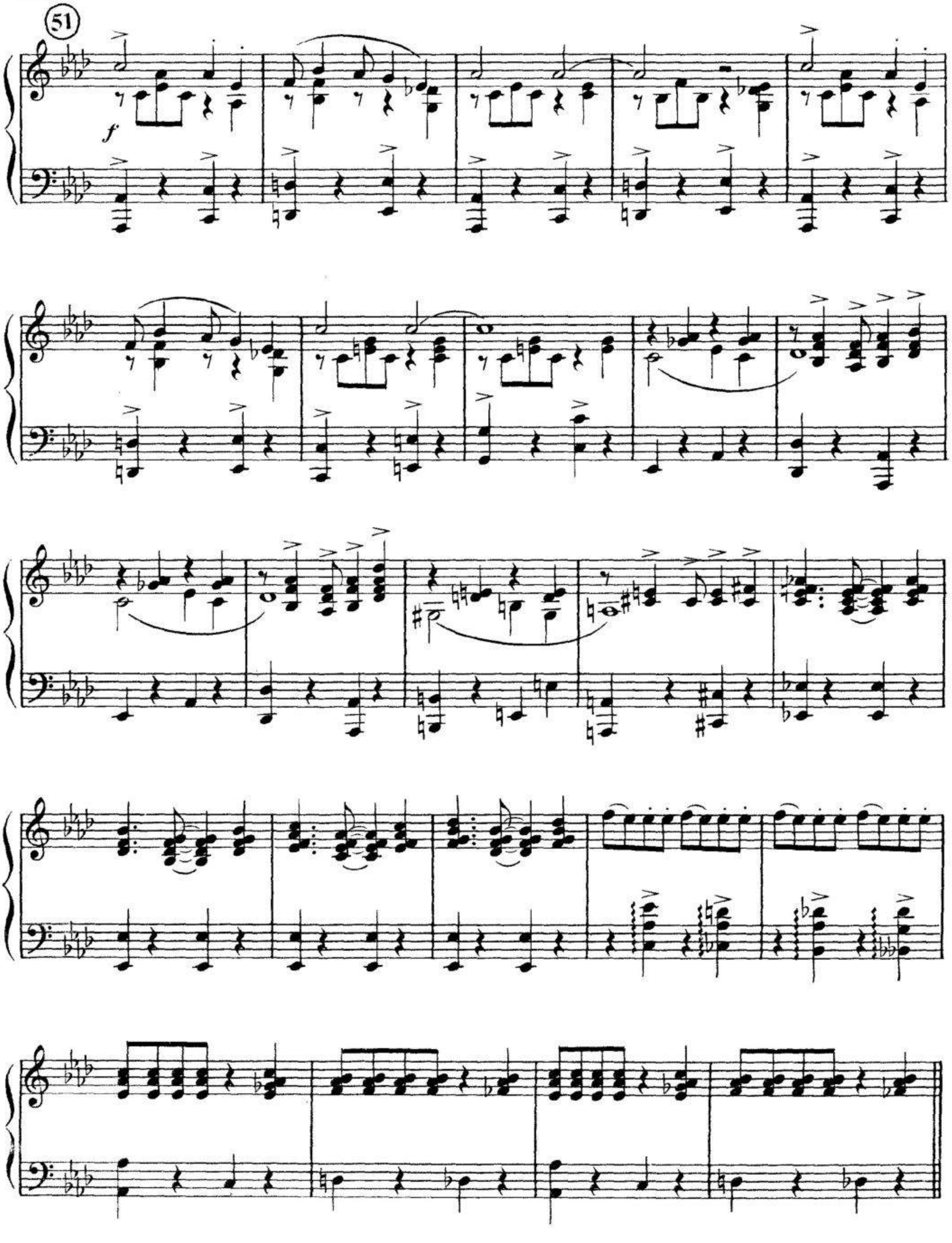
No. 41

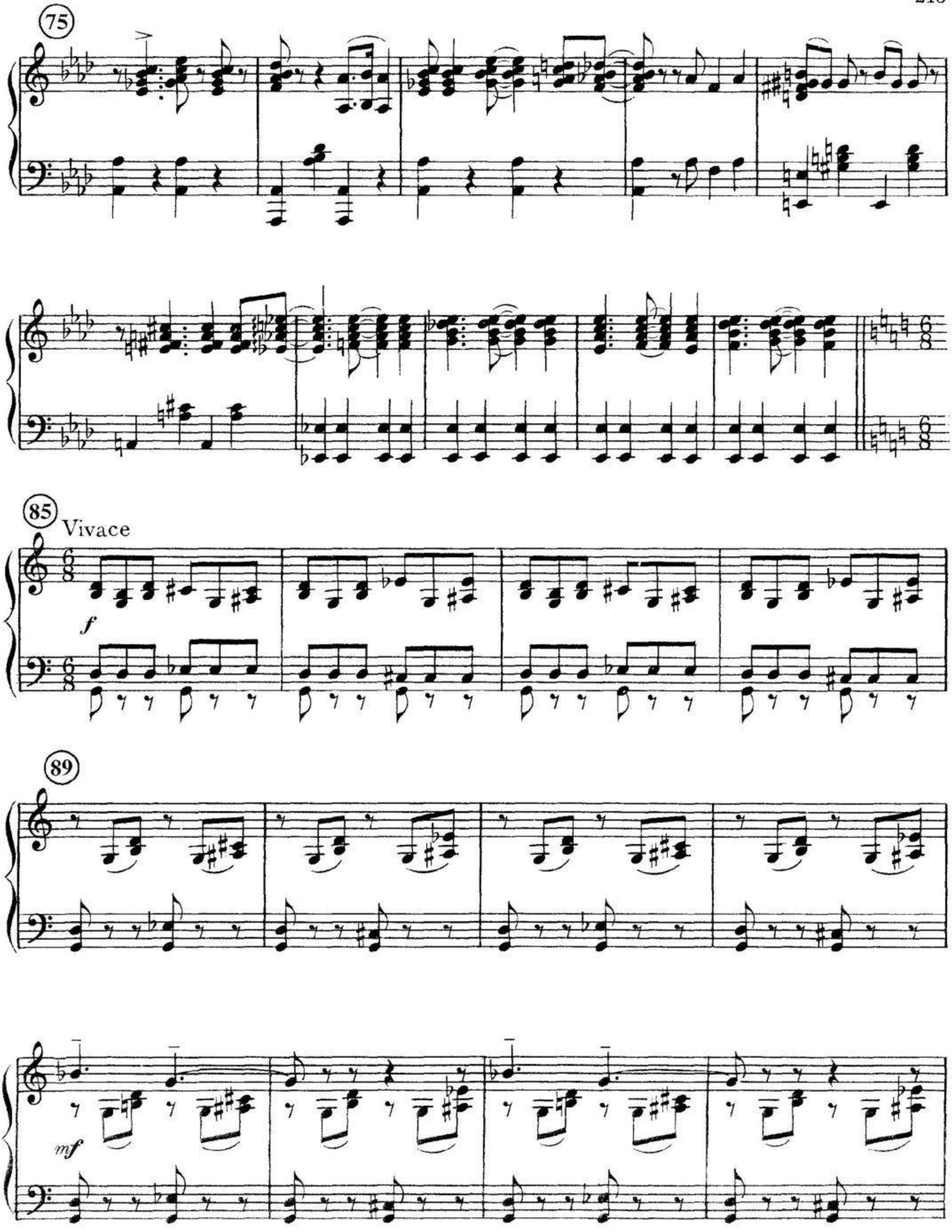

①
ALL (sing)
Brisk! Live - ly mer - ry and bright! Al - le - gro!
Same tem - po morn - ing and night! Al - le - gro!
Don't stop what - ev - er you do!
Do some - thing diz - zy and new!
Piano
mf

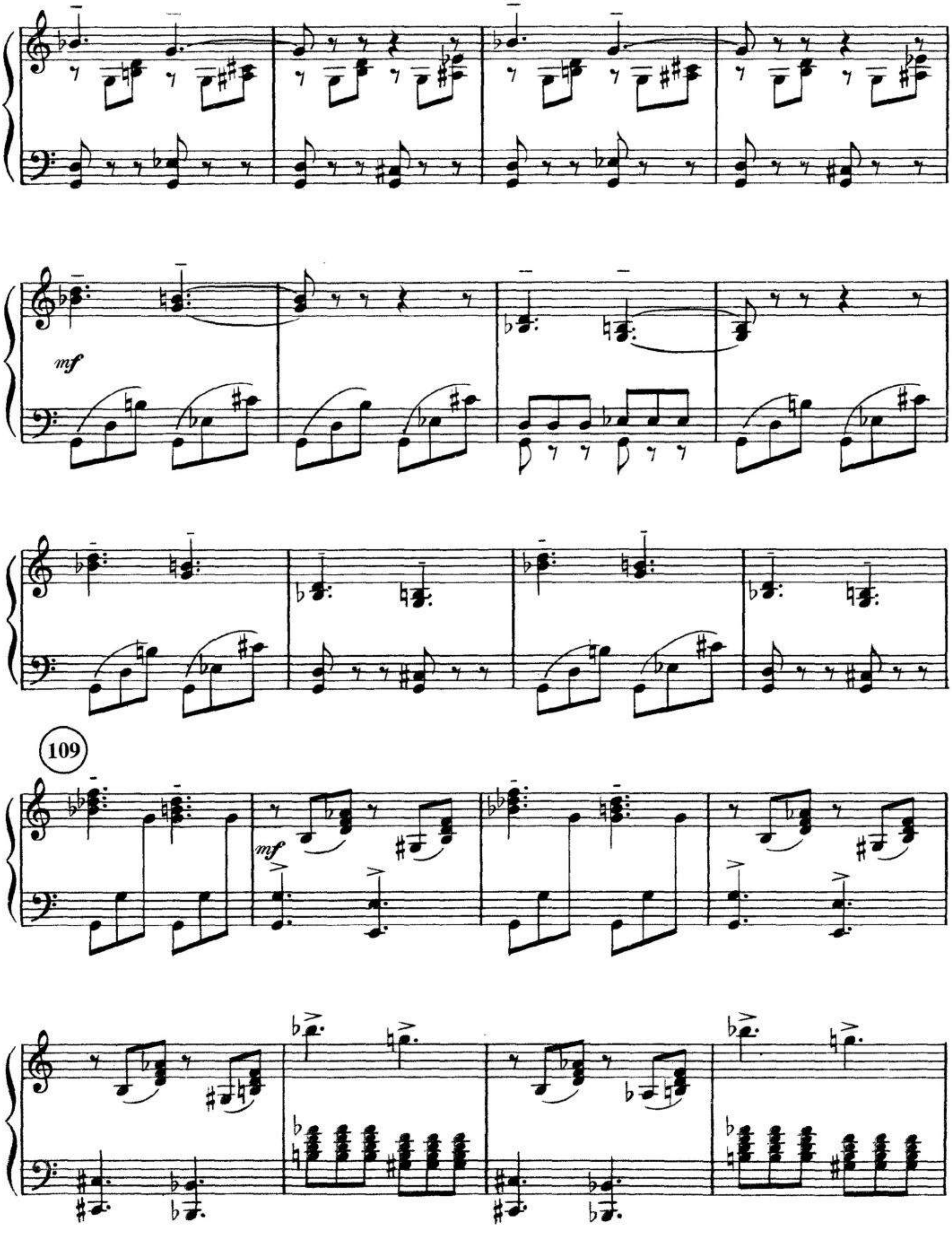

CHORUS
Keep up the hul - la - ba - loo! Al - le - gro, Al -
3 SINGERS
CHORUS
TUTTI
le - gro! Al - le - gro! Al - le - gro, Al -
le - gro, Al - le - gro!

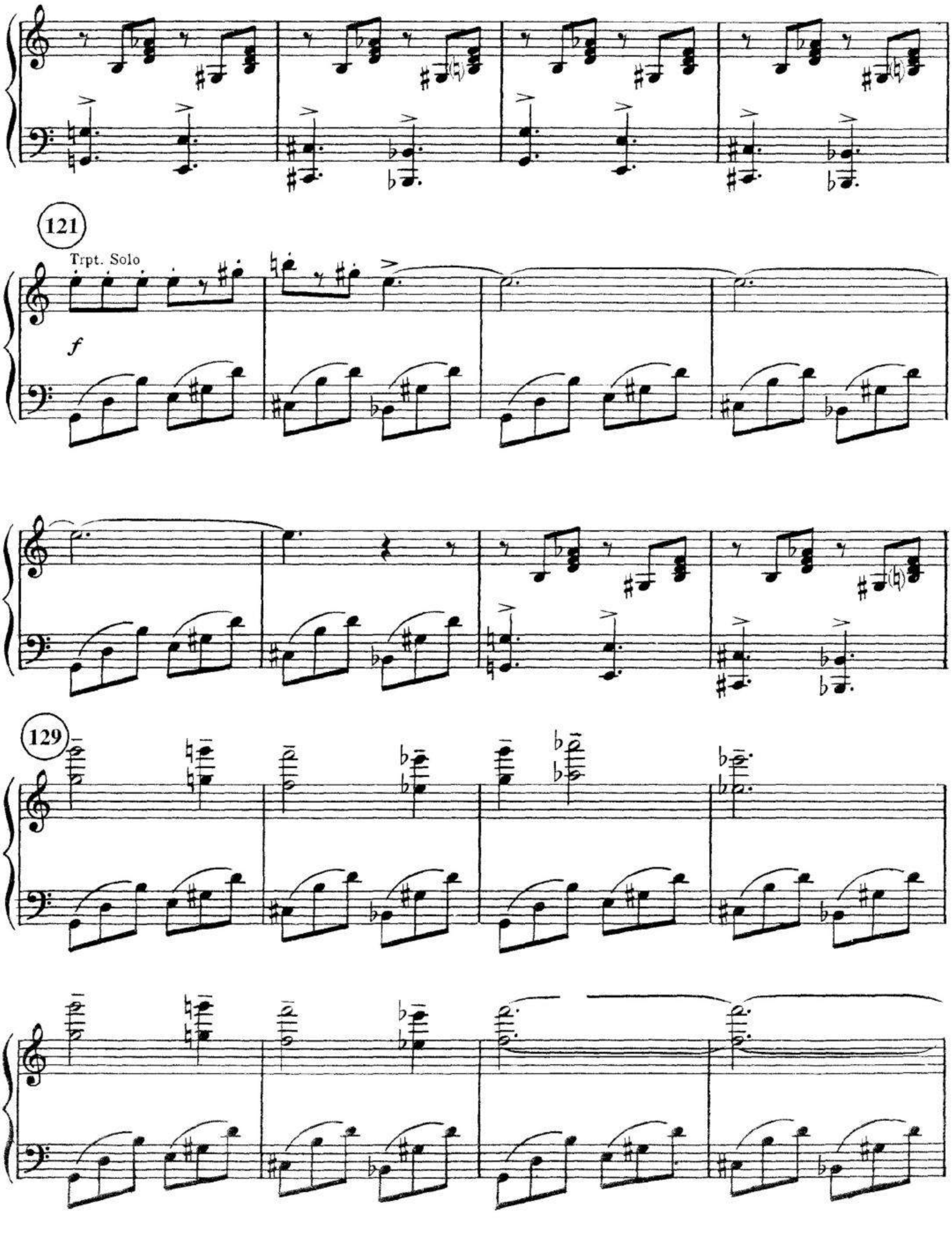
㉕ Dance

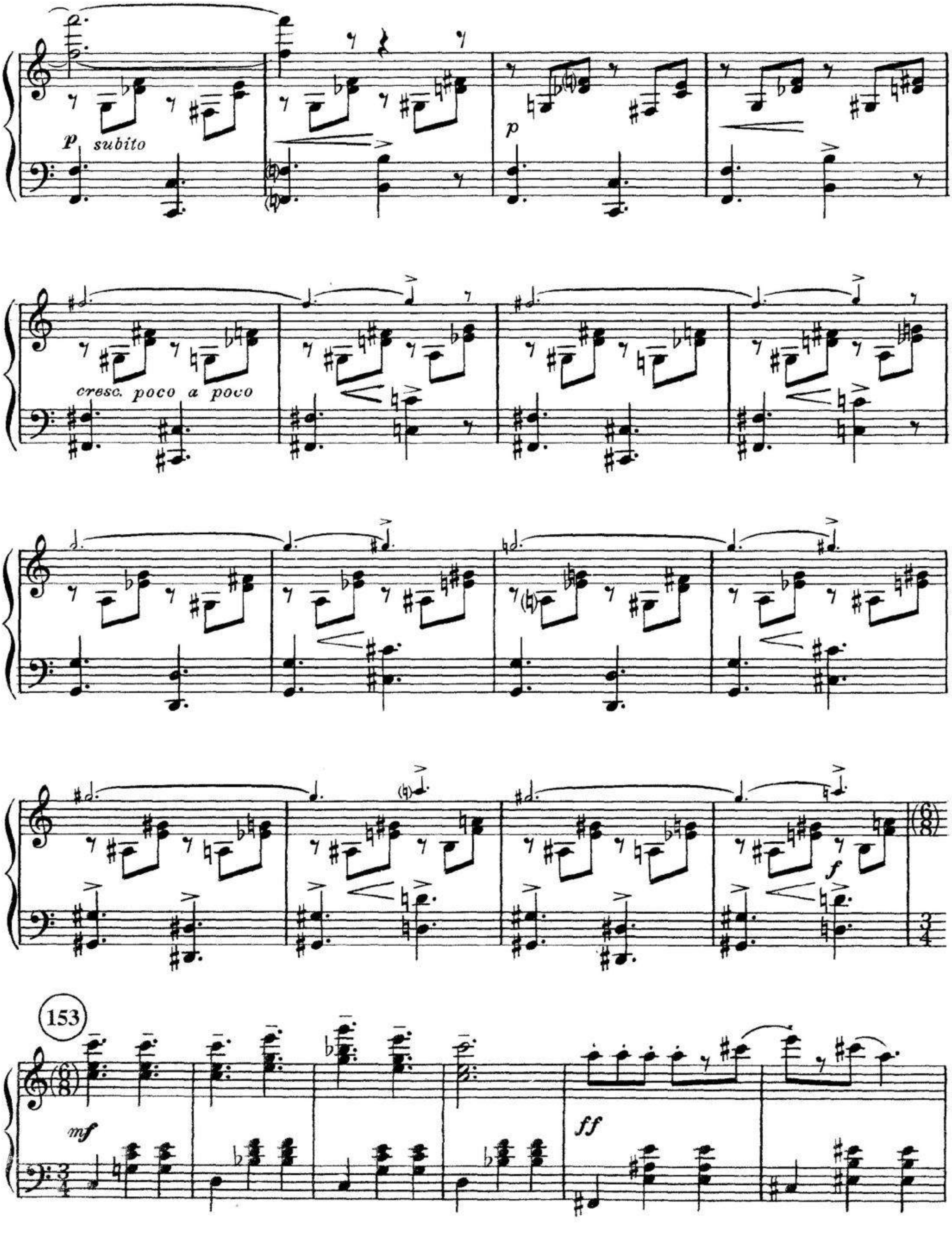

ff
㉟
ff
simile
(♭)
(♭)
8va

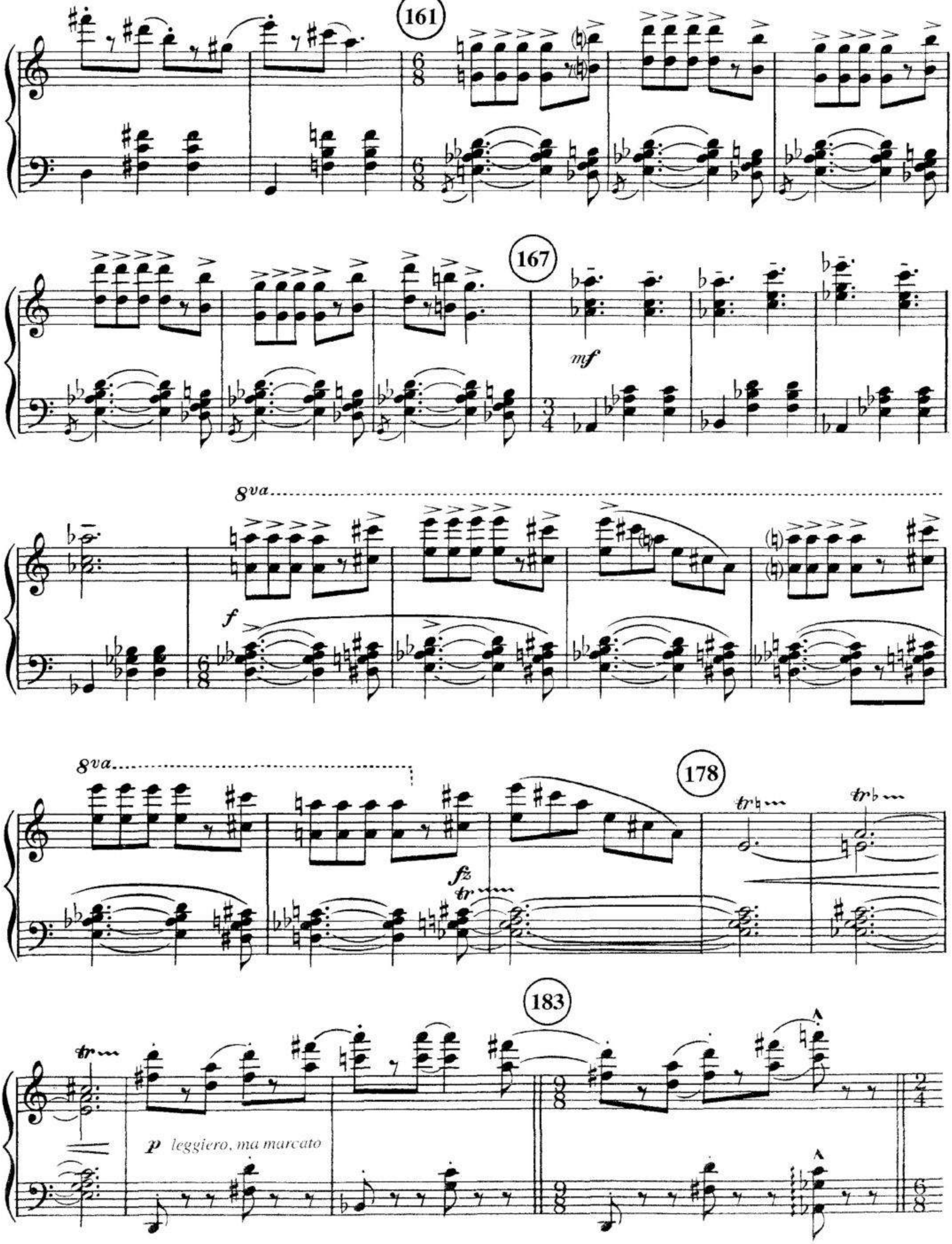

(51)
f

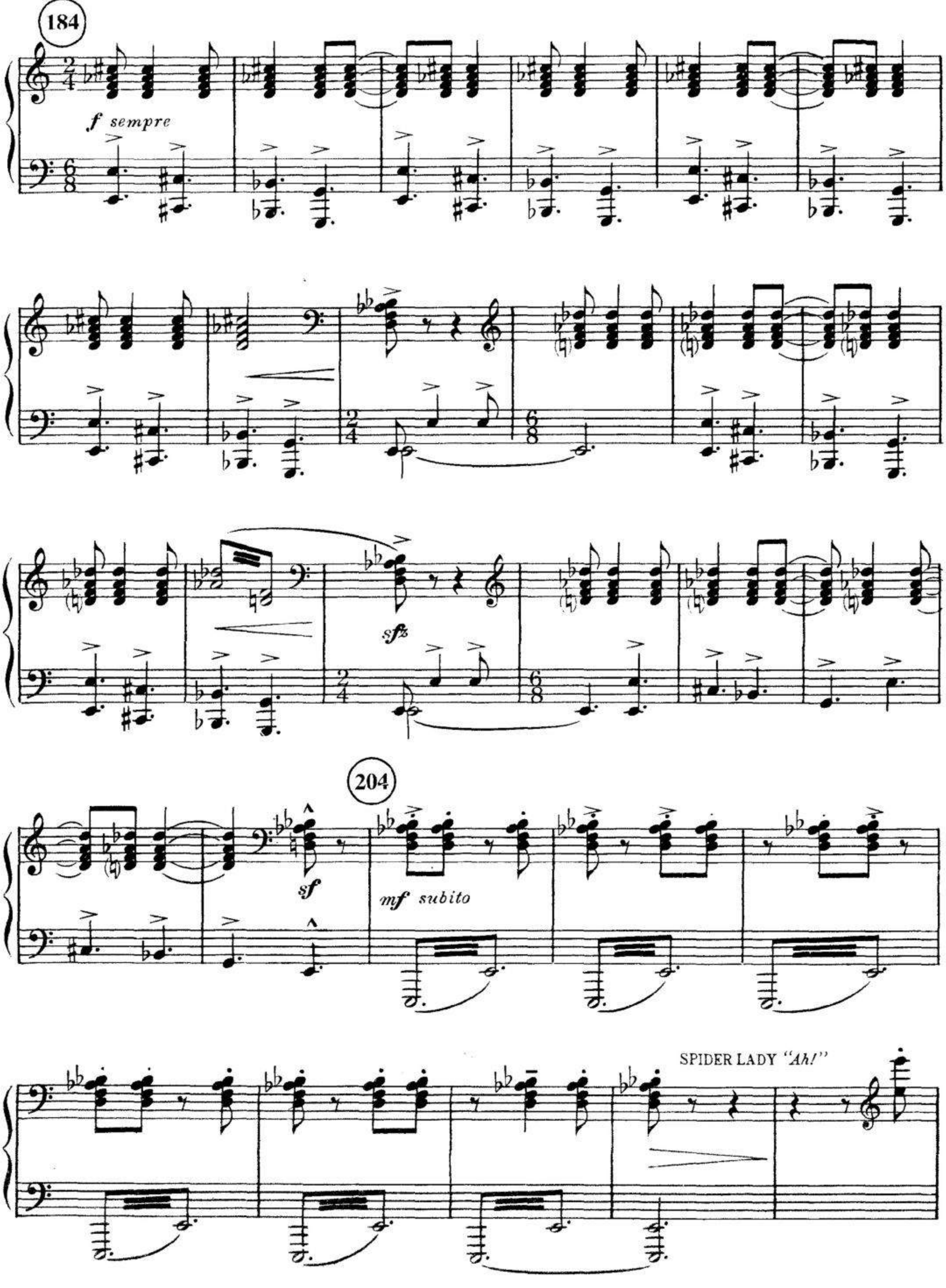

75
85
Vivace
f
89
mf

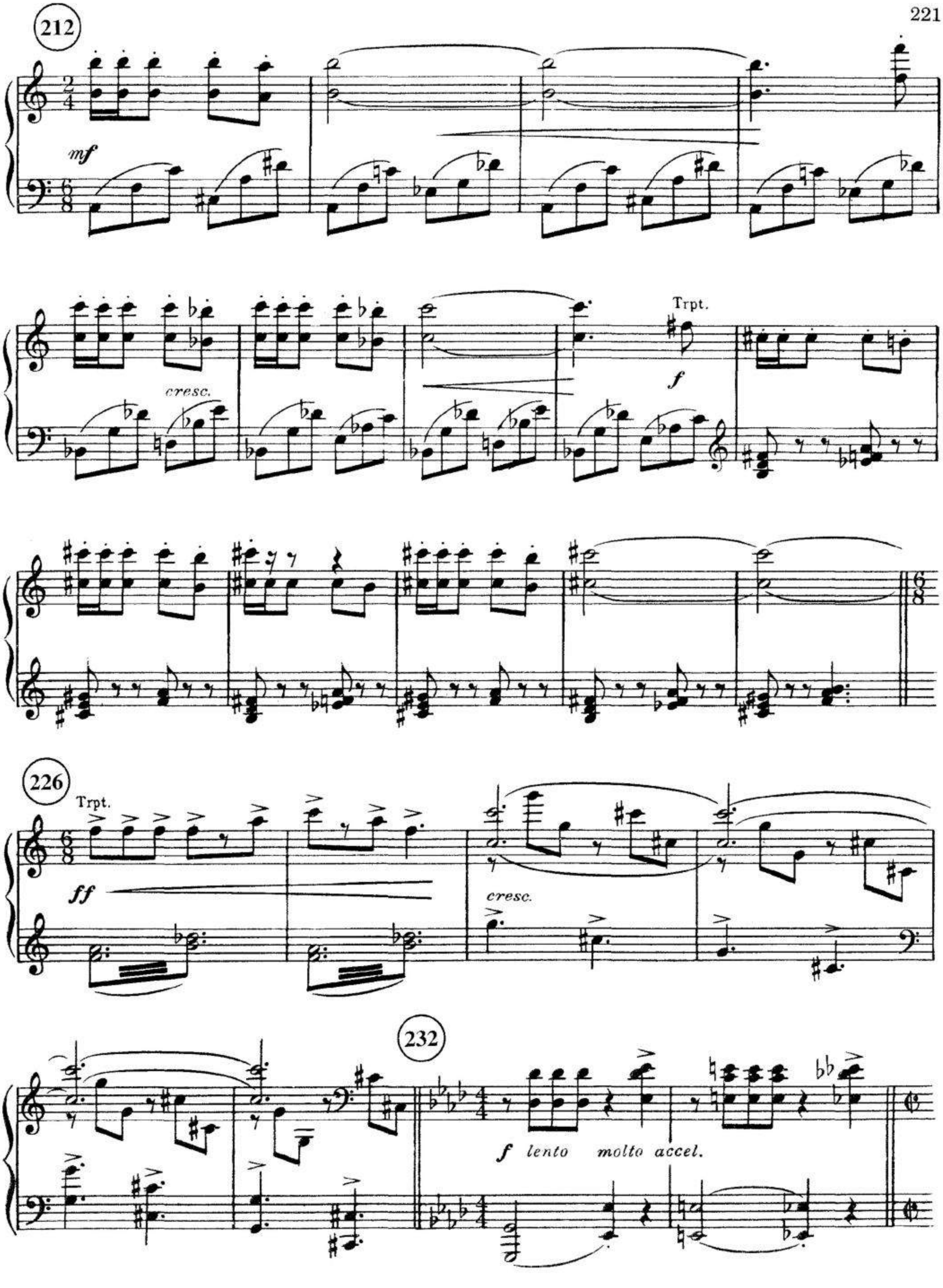

mf
109
mf

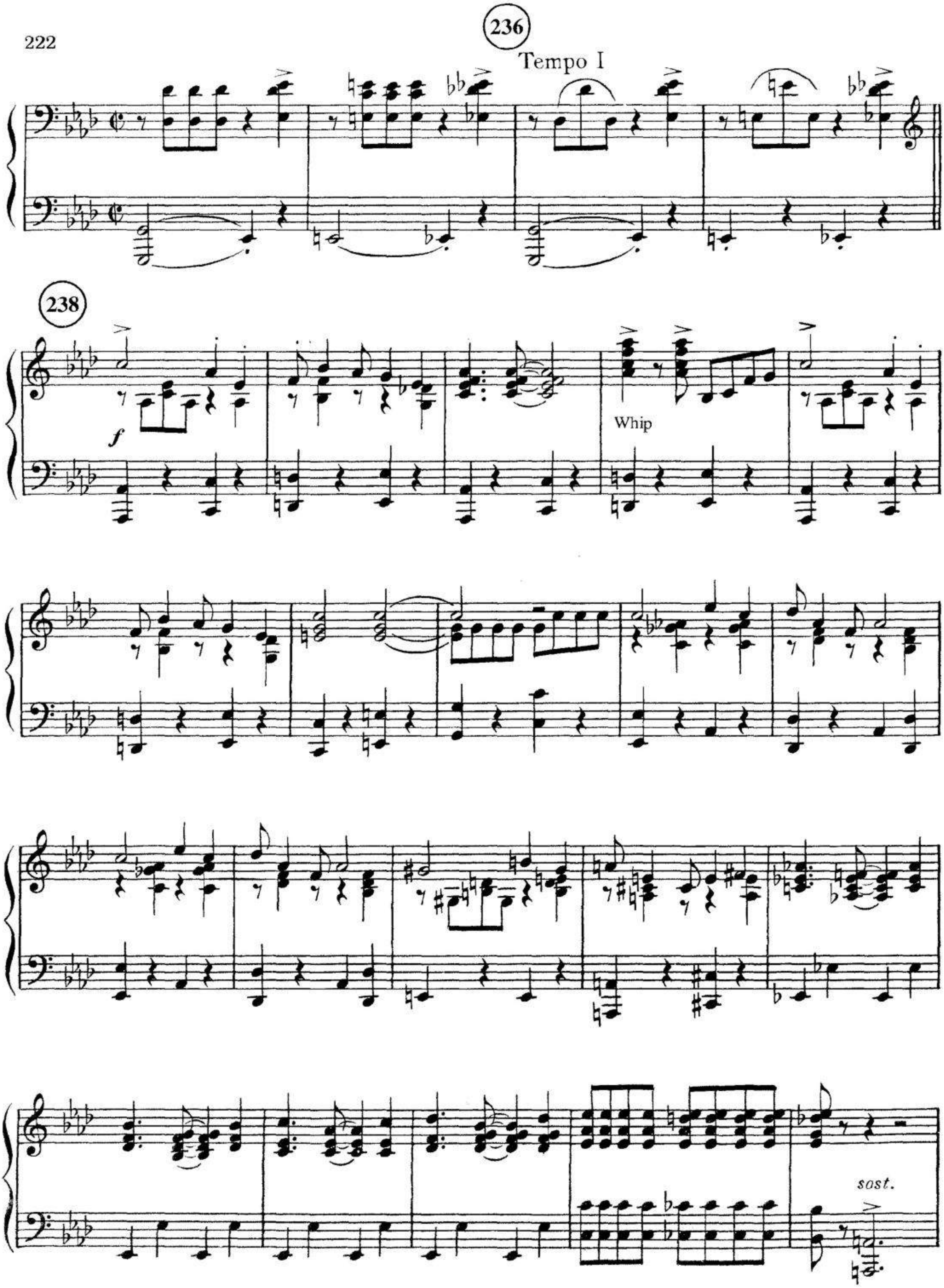

121
Trpt. Solo
f
129

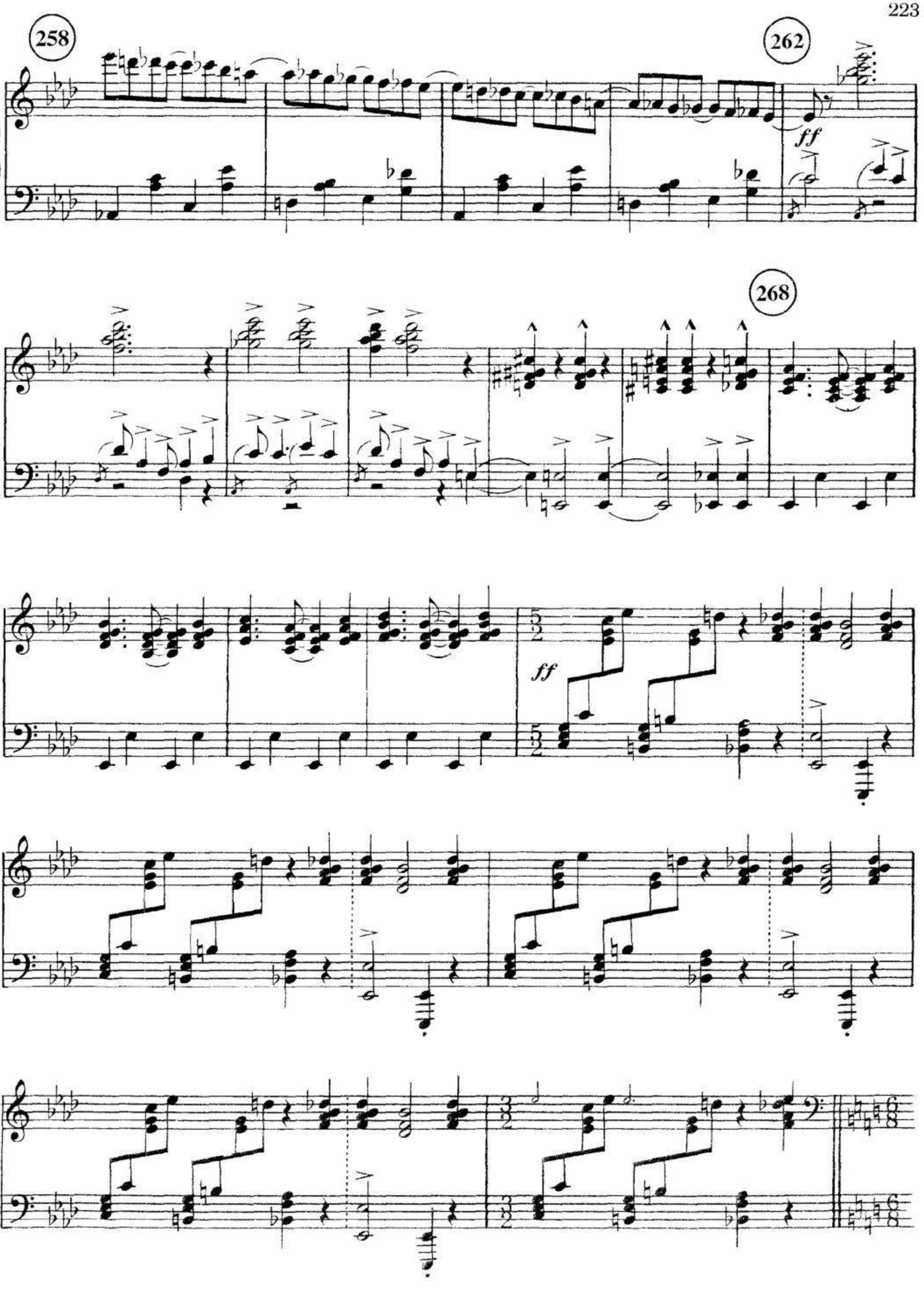

p subito
p
cresc. poco a poco
f
153
mf
ff

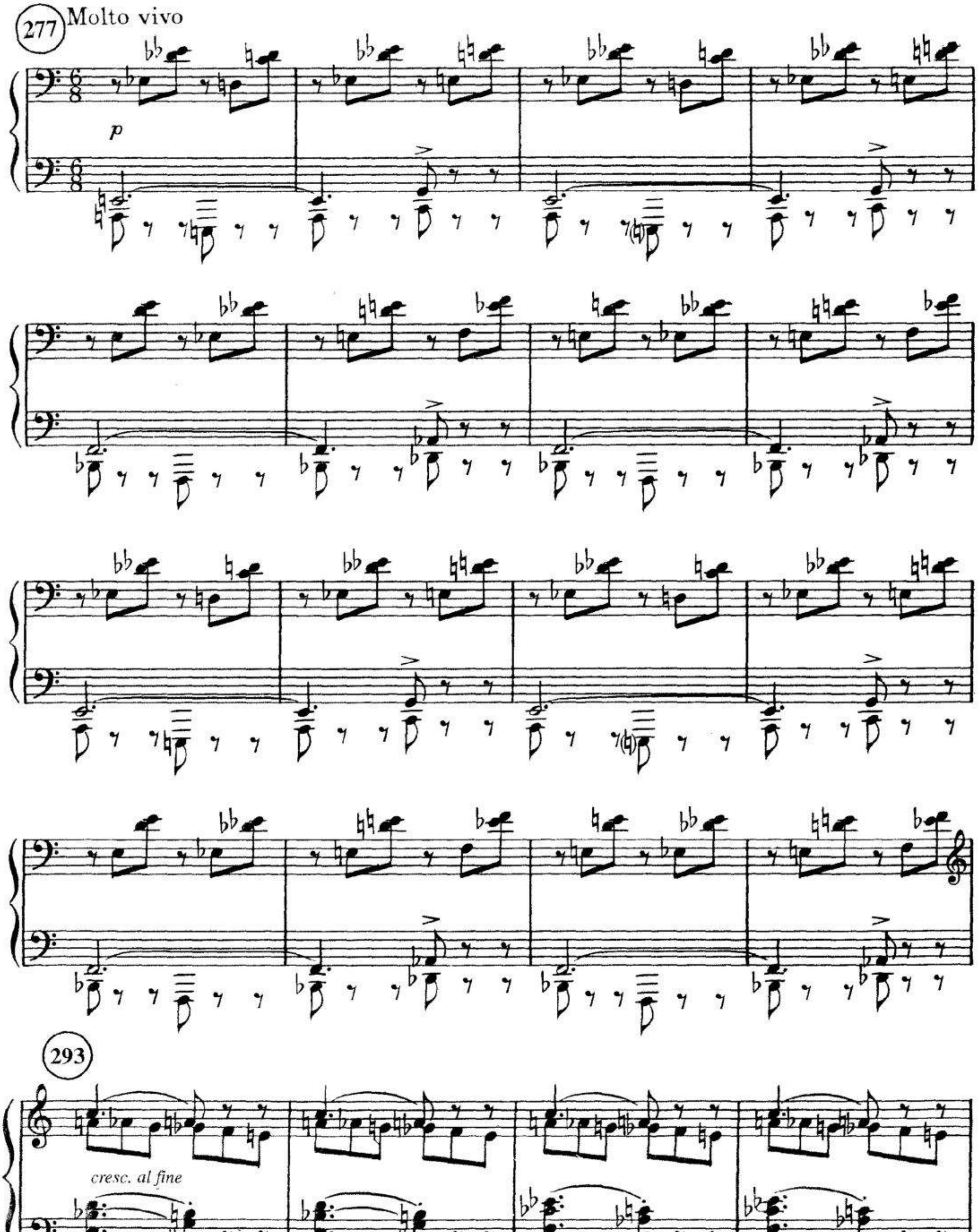

161
167
mf
8va
f
8va
178
fz
tr
tr♮
tr♭
183
tr
p leggiero, ma marcato


184
f sempre
sfz
204
sf
mf subito
SPIDER LADY "Ah!"

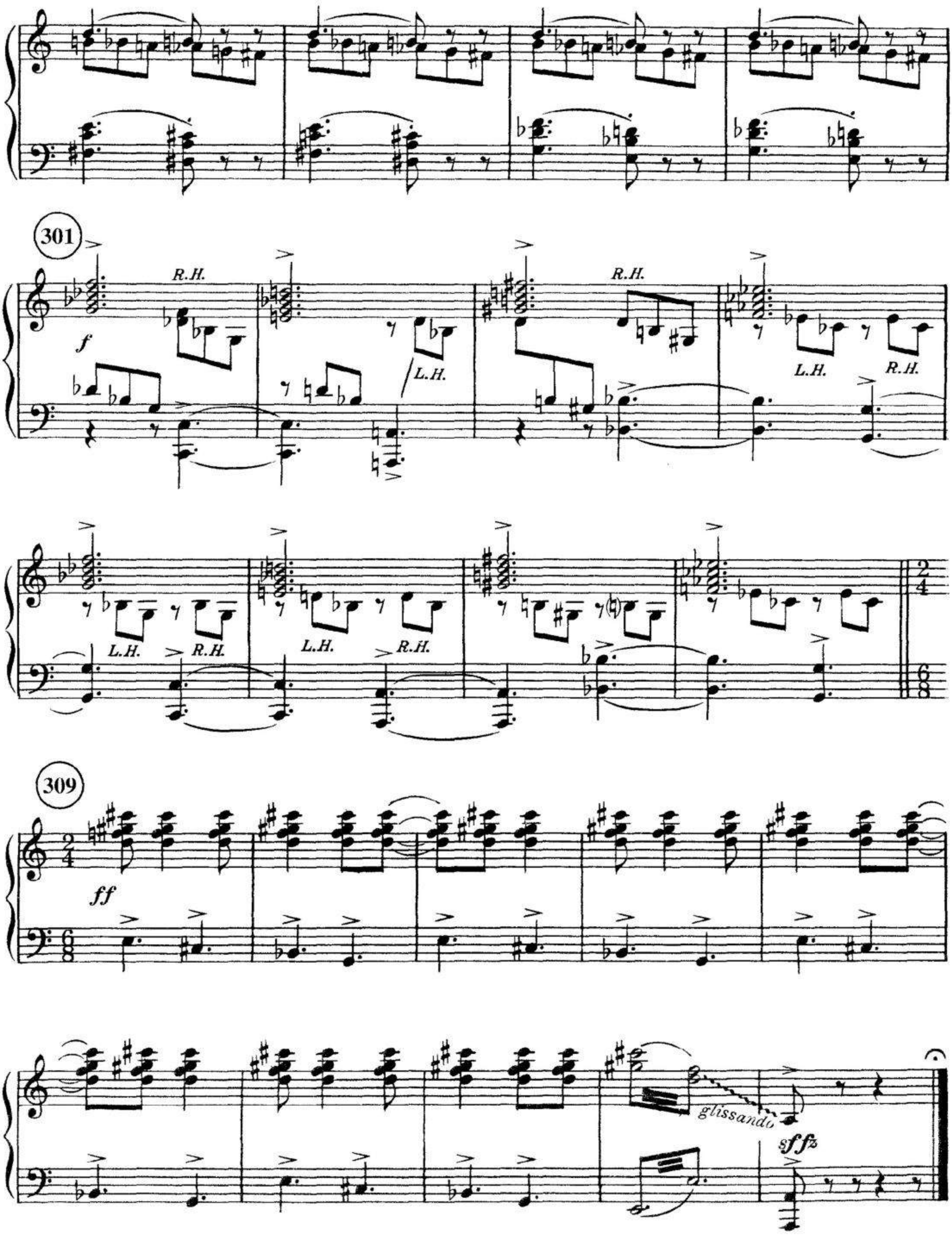

212
mf
cresc.
Trpt.
f
226
Trpt.
ff
cresc.
232
f lento molto accel.


236
Tempo I
238
f
Whip
sost.


ff
ff



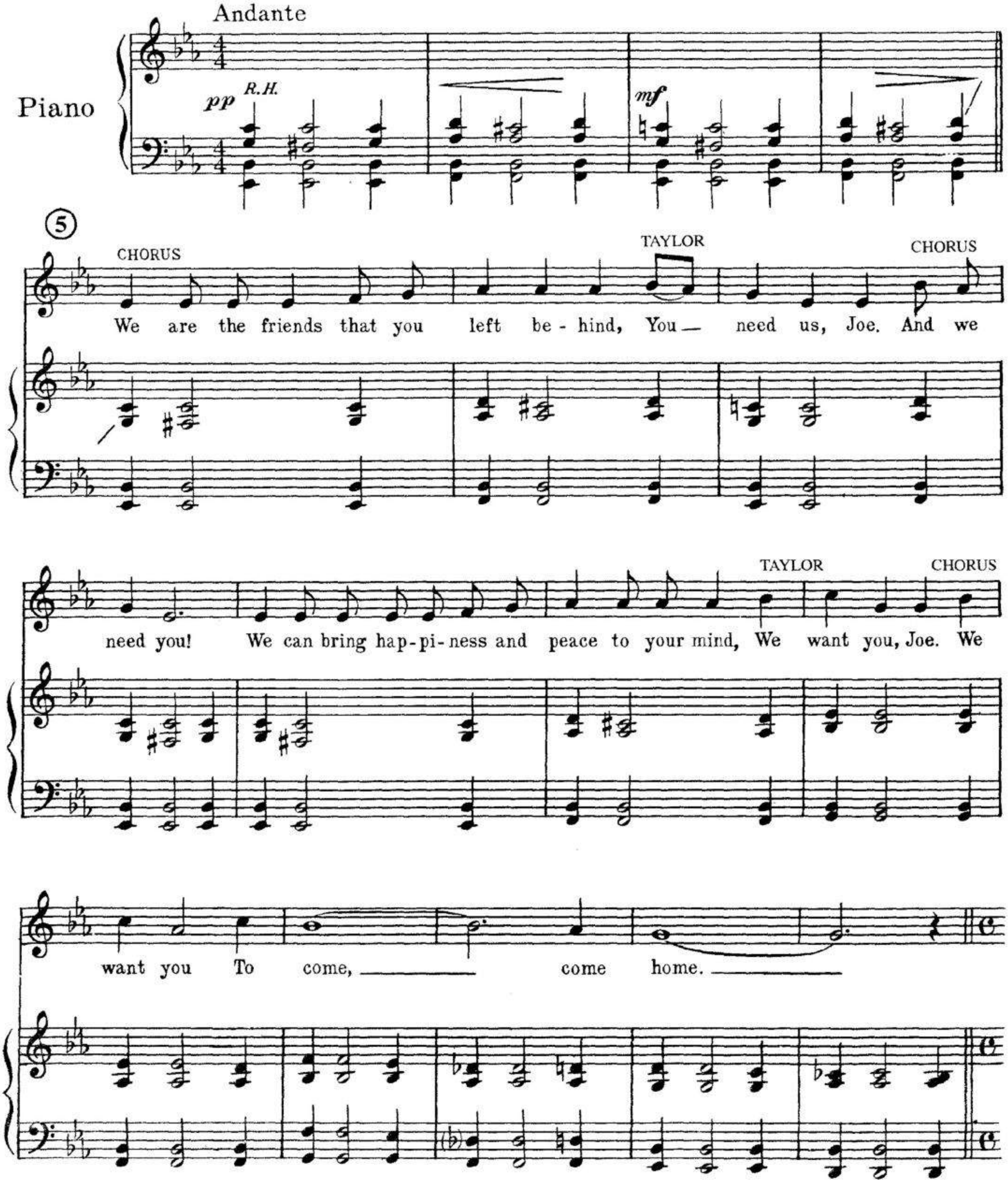
277
Molto vivo
p
293
cresc. al fine

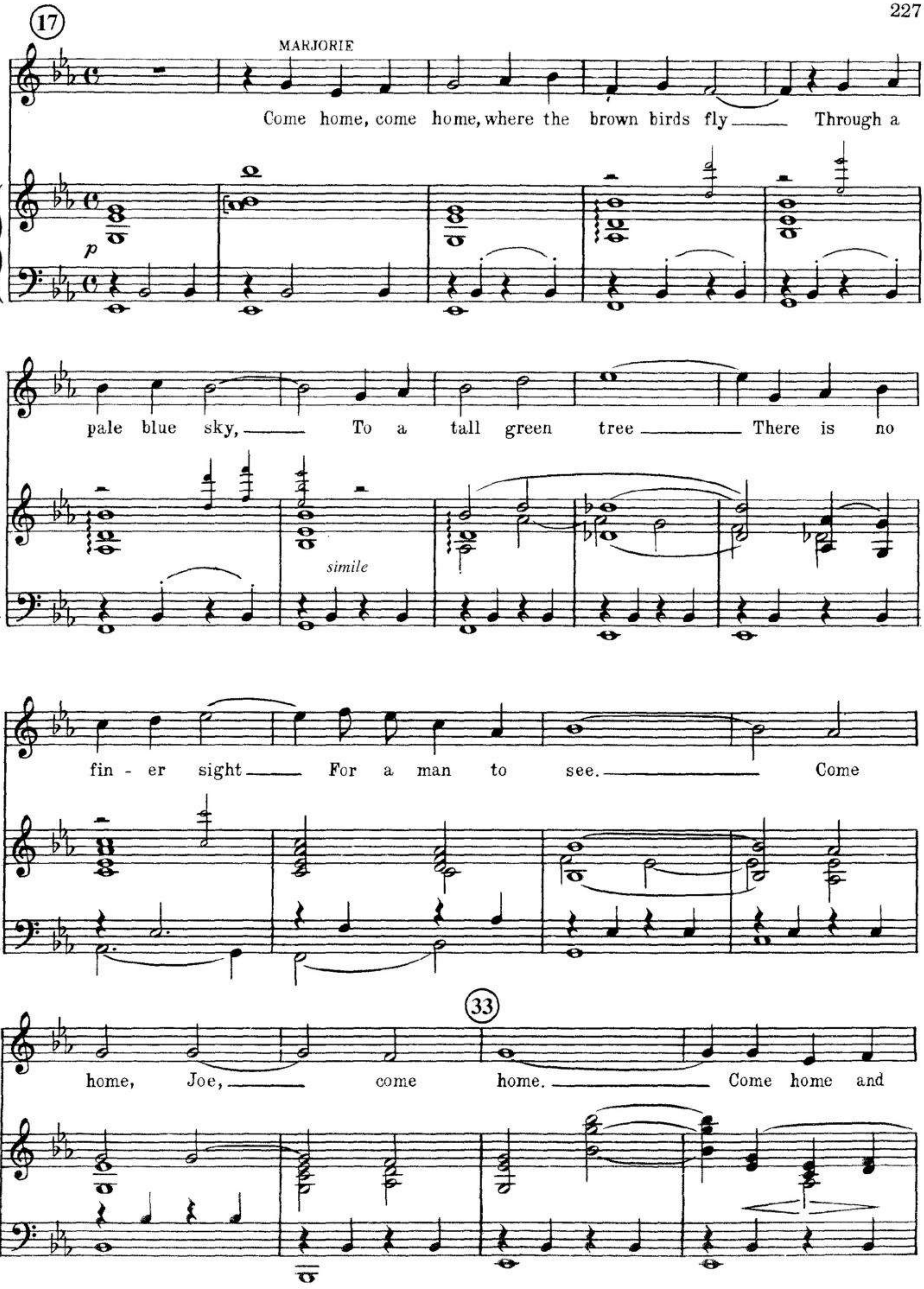

301
f
R.H.
L.H.
R.H.
L.H.
R.H.
L.H.
R.H.
L.H.
R.H.
309
ff
glissando
sffz

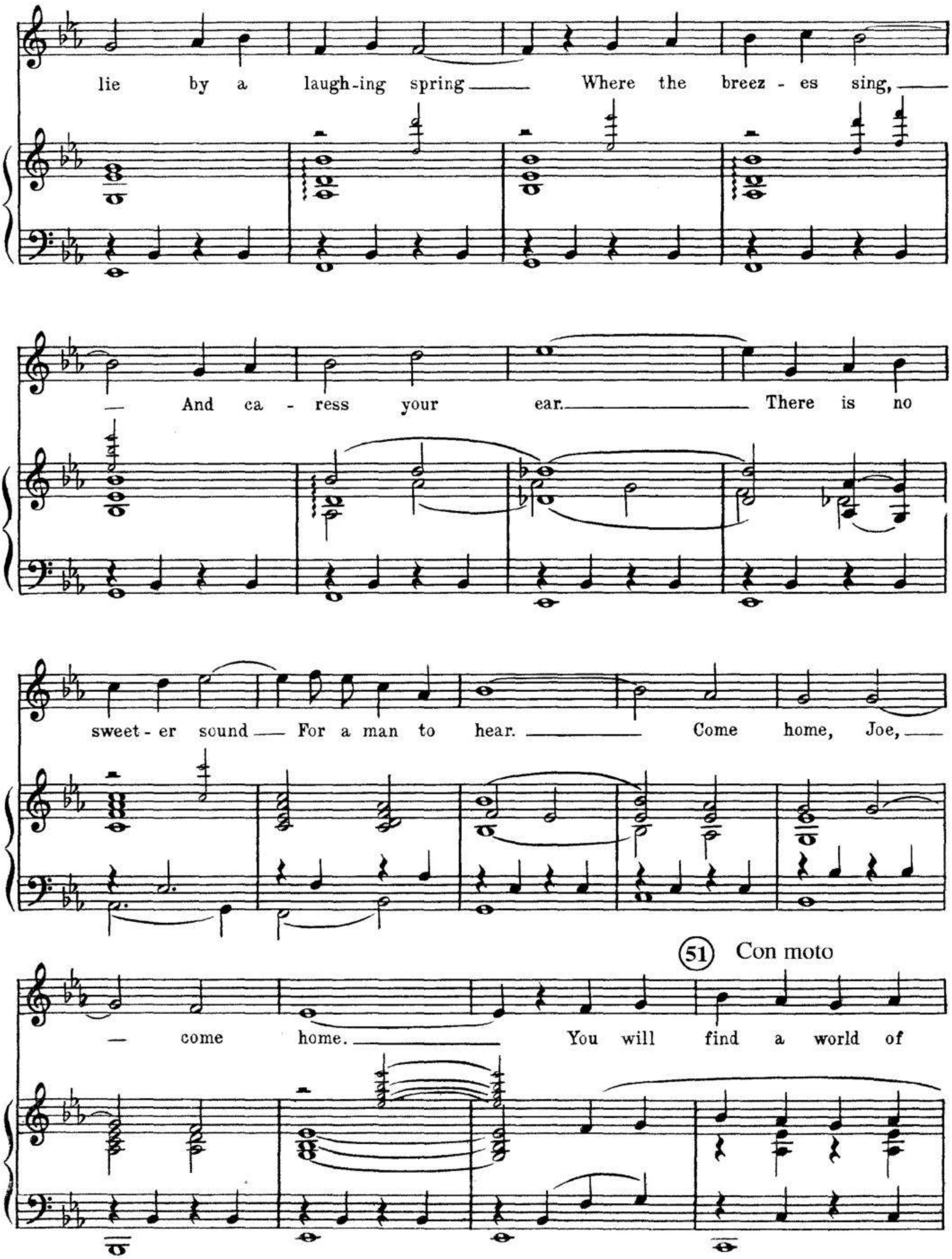
Come Home

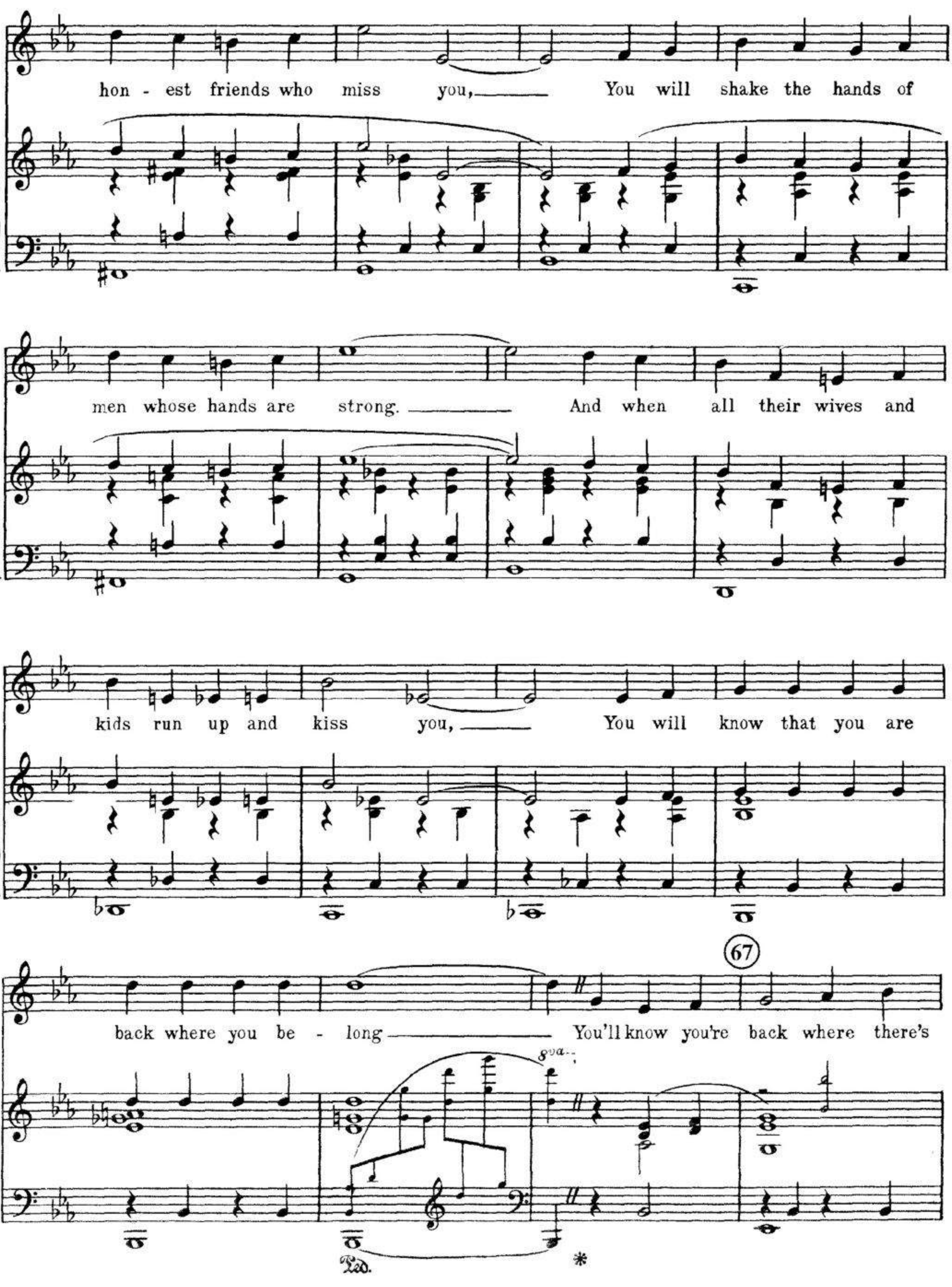
No. 42

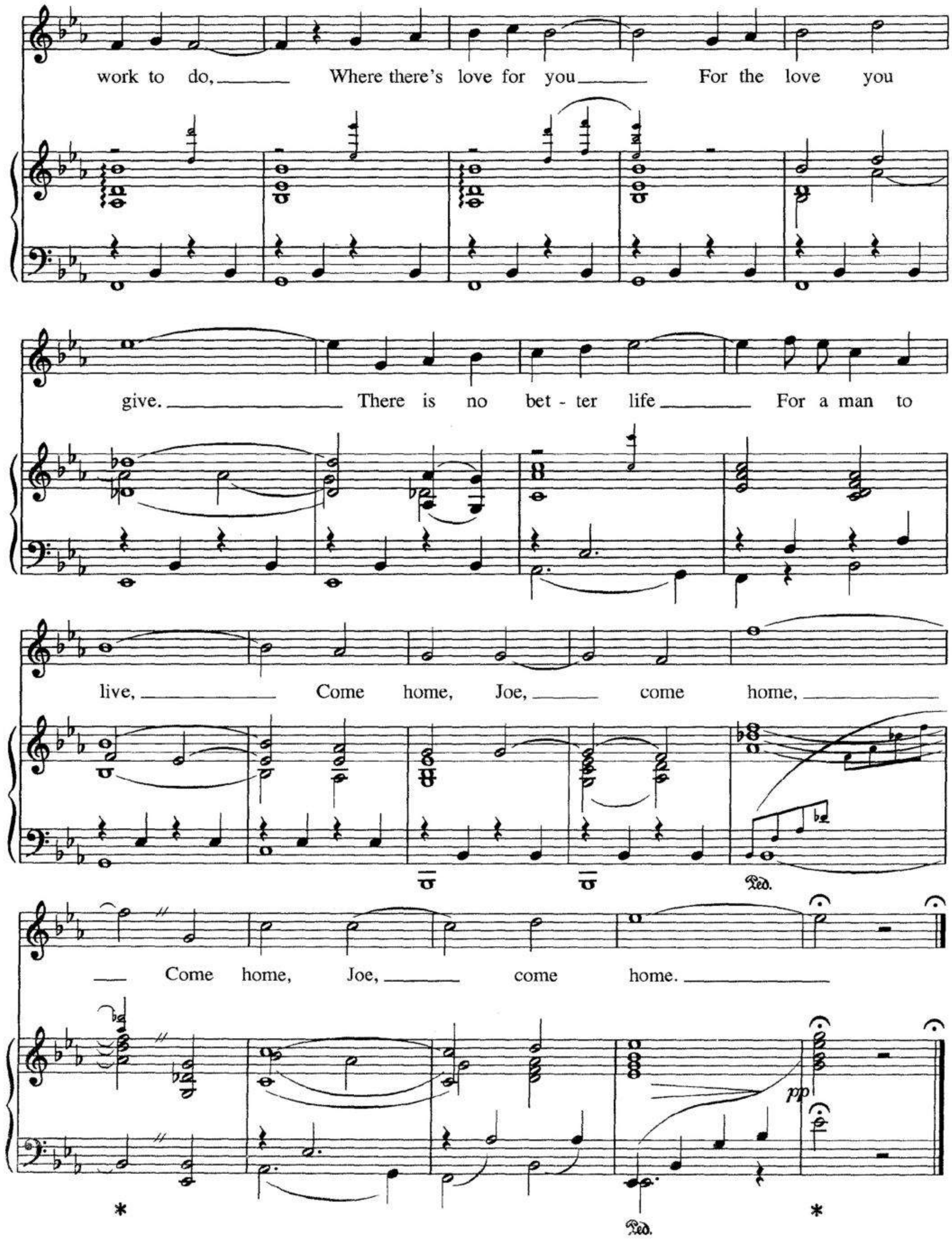
Cue: JOE: *"What the hell am I doing here?"*


Andante
Piano
pp
R.H.
mf
5
CHORUS
We are the friends that you left be - hind,
TAYLOR
You — need us, Joe.
CHORUS
And we need you!
We can bring hap-pi- ness and peace to your mind,
TAYLOR
We want you, Joe.
CHORUS
We want you To come, — come home. —


17
MARJORIE
Come home, come home, where the brown birds fly Through a pale blue sky, To a tall green tree There is no fin - er sight For a man to see. Come home, Joe, come home. Come home and
p
simile
33


lie by a laugh-ing spring Where the breez-es sing,
And ca-ress your ear. There is no
sweet-er sound For a man to hear. Come home, Joe,
come home. You will find a world of
(51)
Con moto

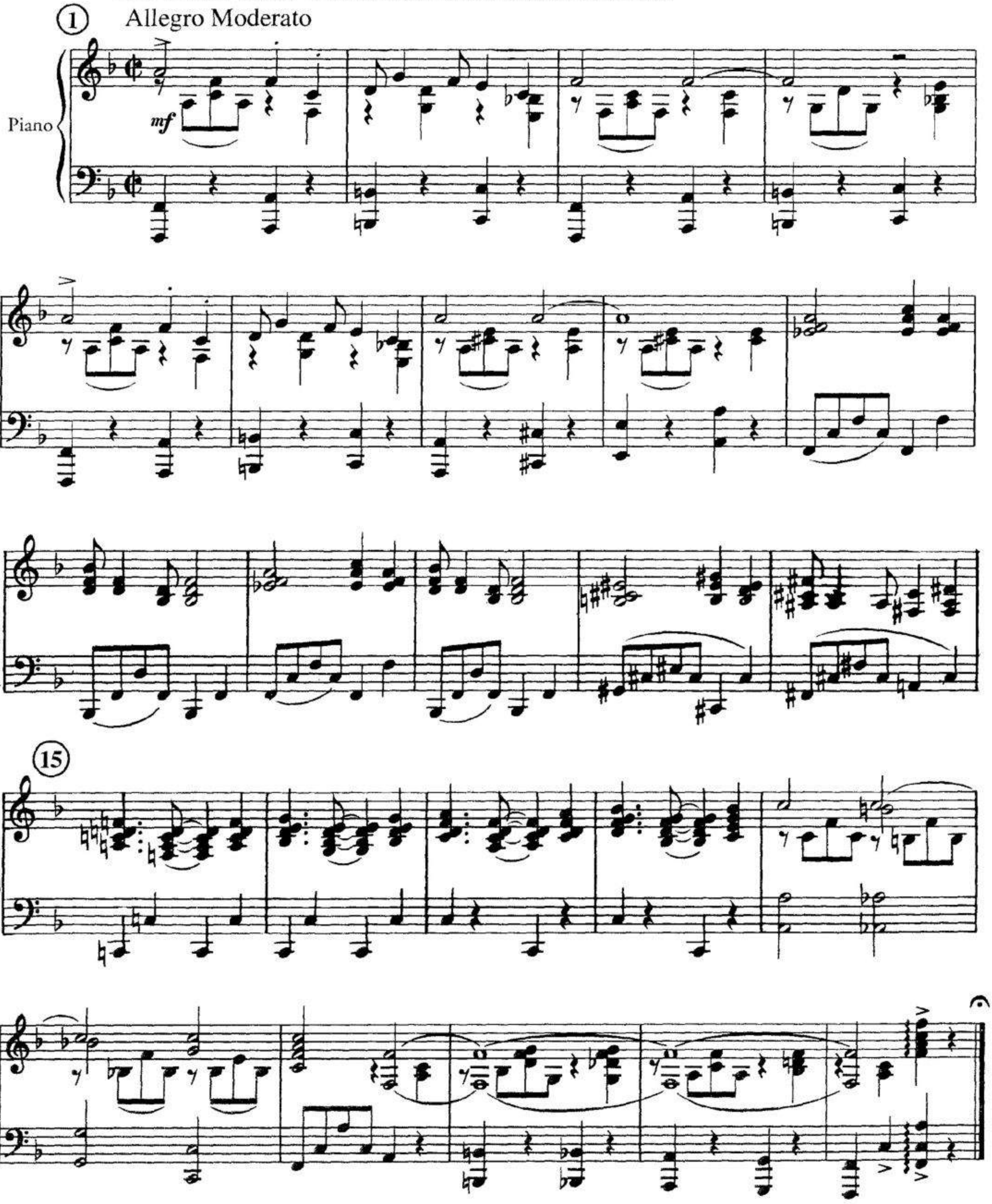

hon - est friends who miss you, You will shake the hands of
men whose hands are strong. And when all their wives and
kids run up and kiss you, You will know that you are
back where you be - long You'll know you're back where there's
67
8va
Ped.
*


work to do, Where there's love for you For the love you
give. There is no bet - ter life For a man to
live, Come home, Joe, come home,
Come home, Joe, come home.
𝆮.
*
pp
𝆮.
*

Change Of Scene

No. 43

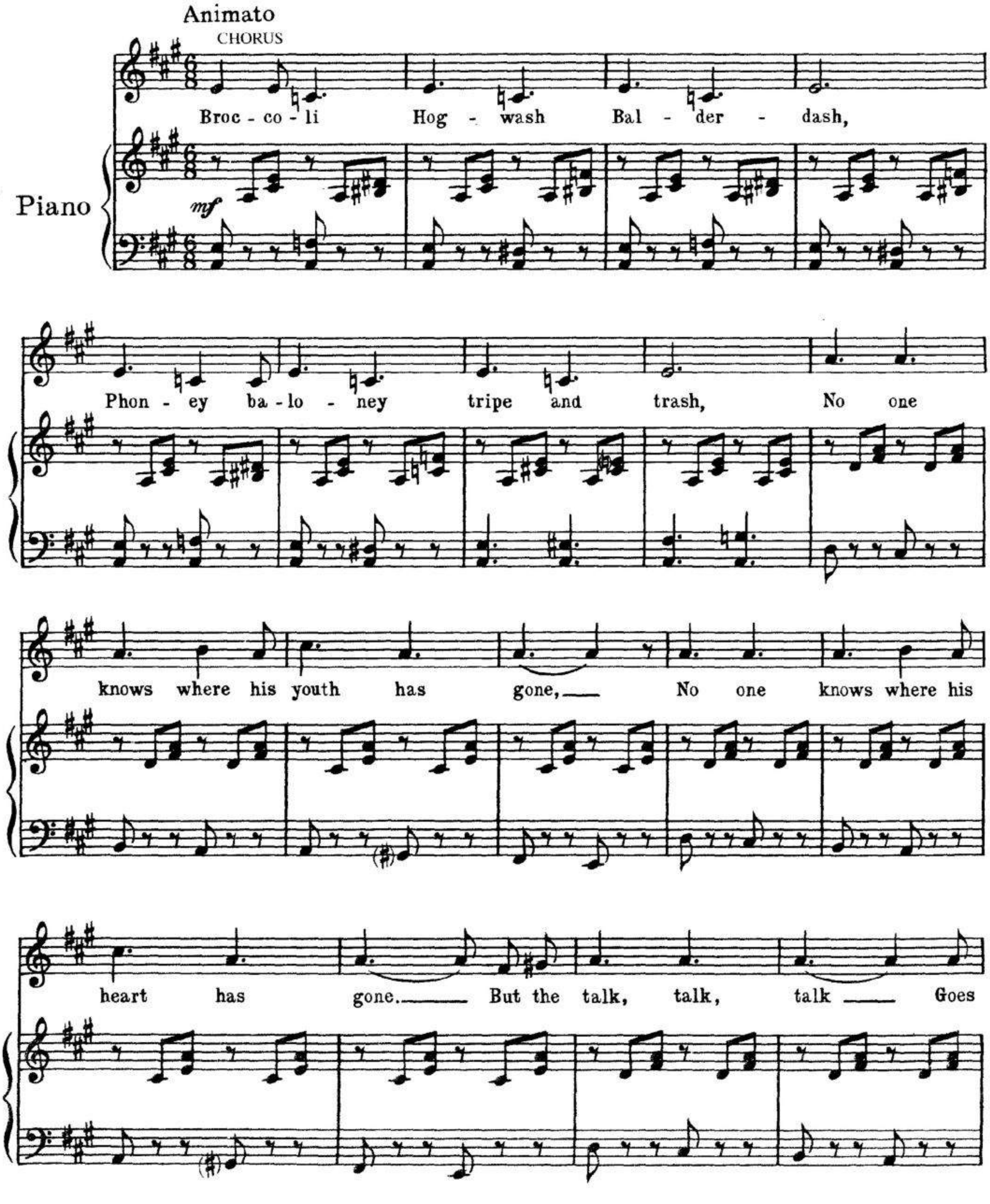
Cue: CHARLIE: *"A drink? We'll get cockeyed! How else can you go to such things!"*

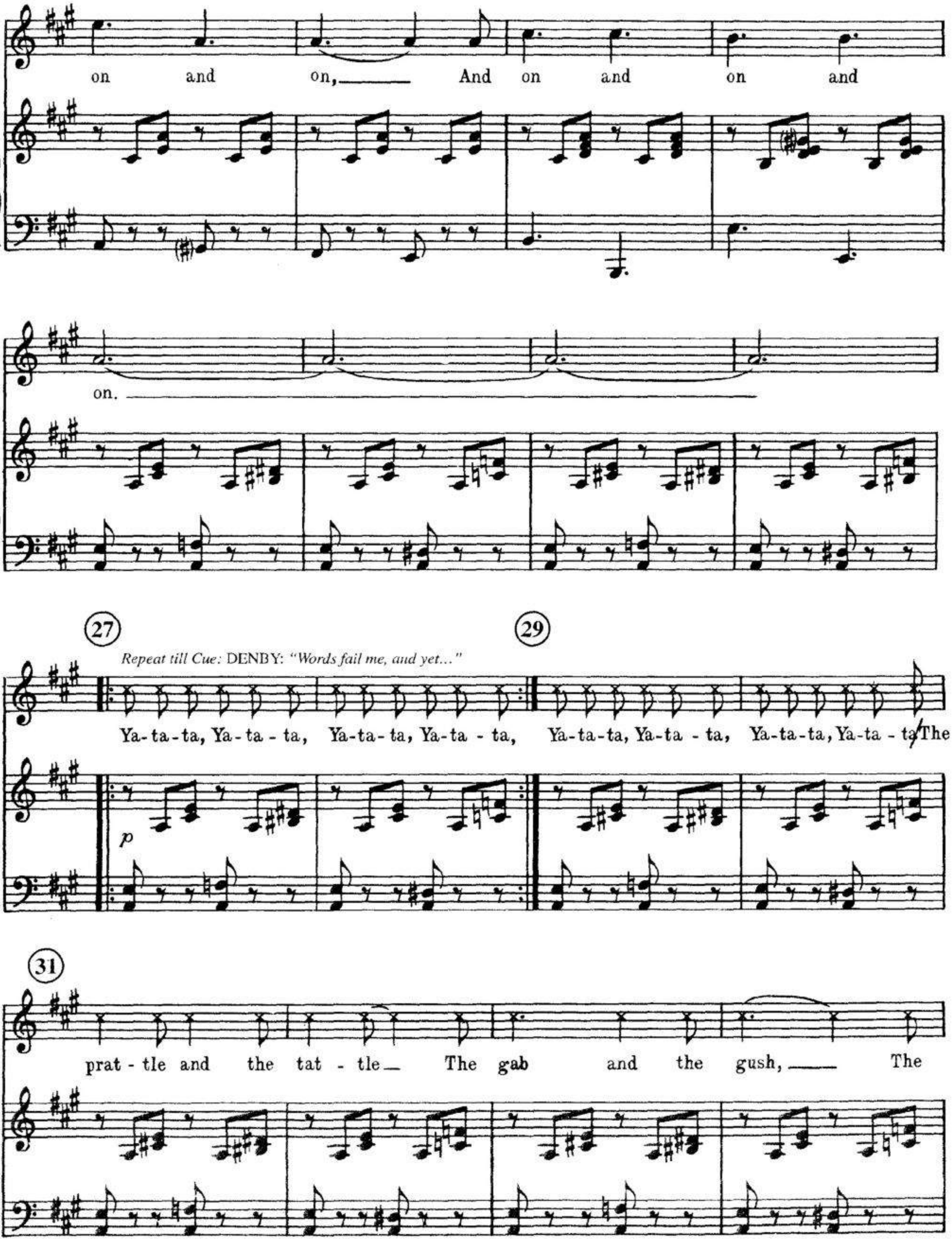

①
Allegro Moderato
Piano
mf
⑮

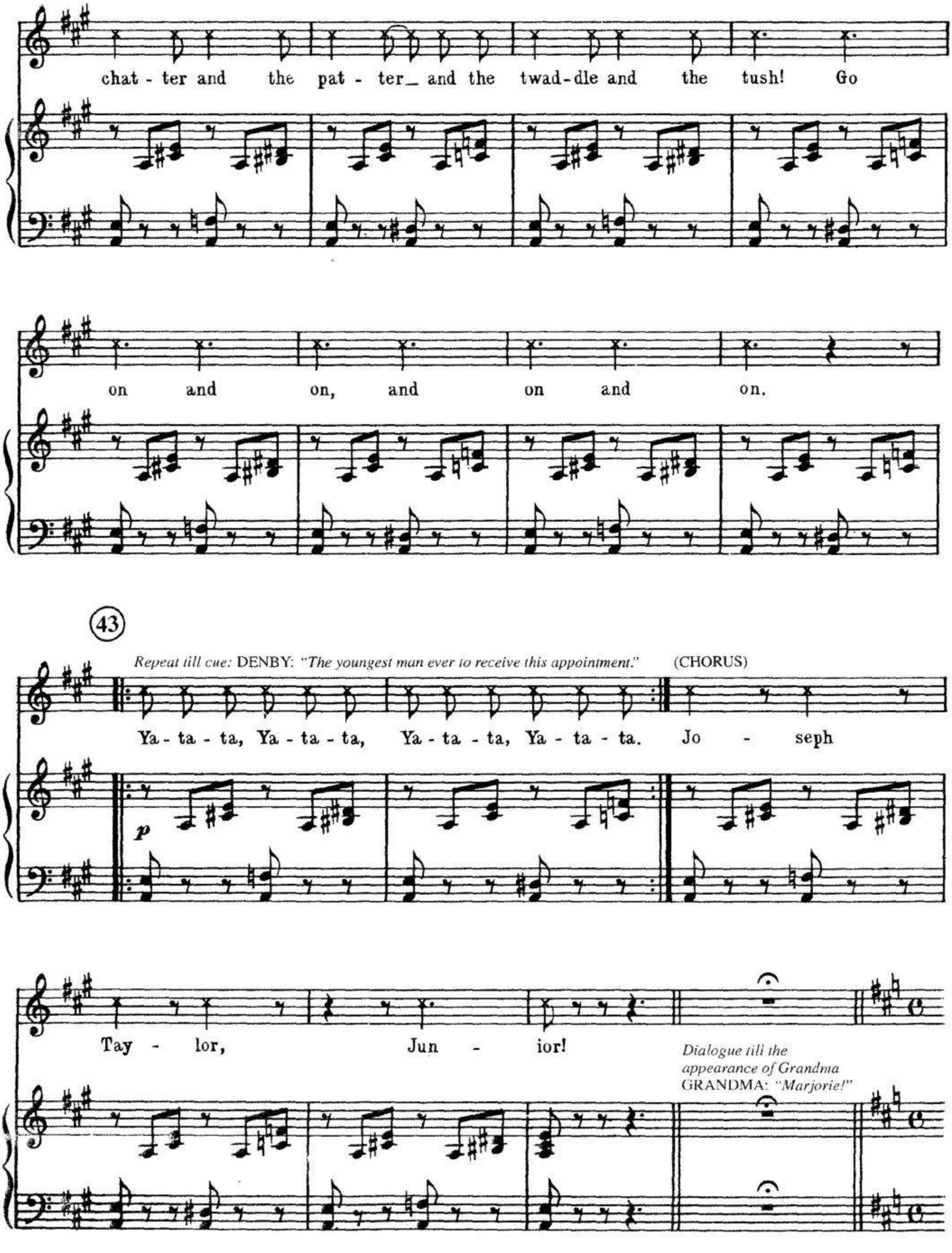
No. 44

Finale Ultimo

Cue: LANSDALE: *"Bigby Denby has for years..."*

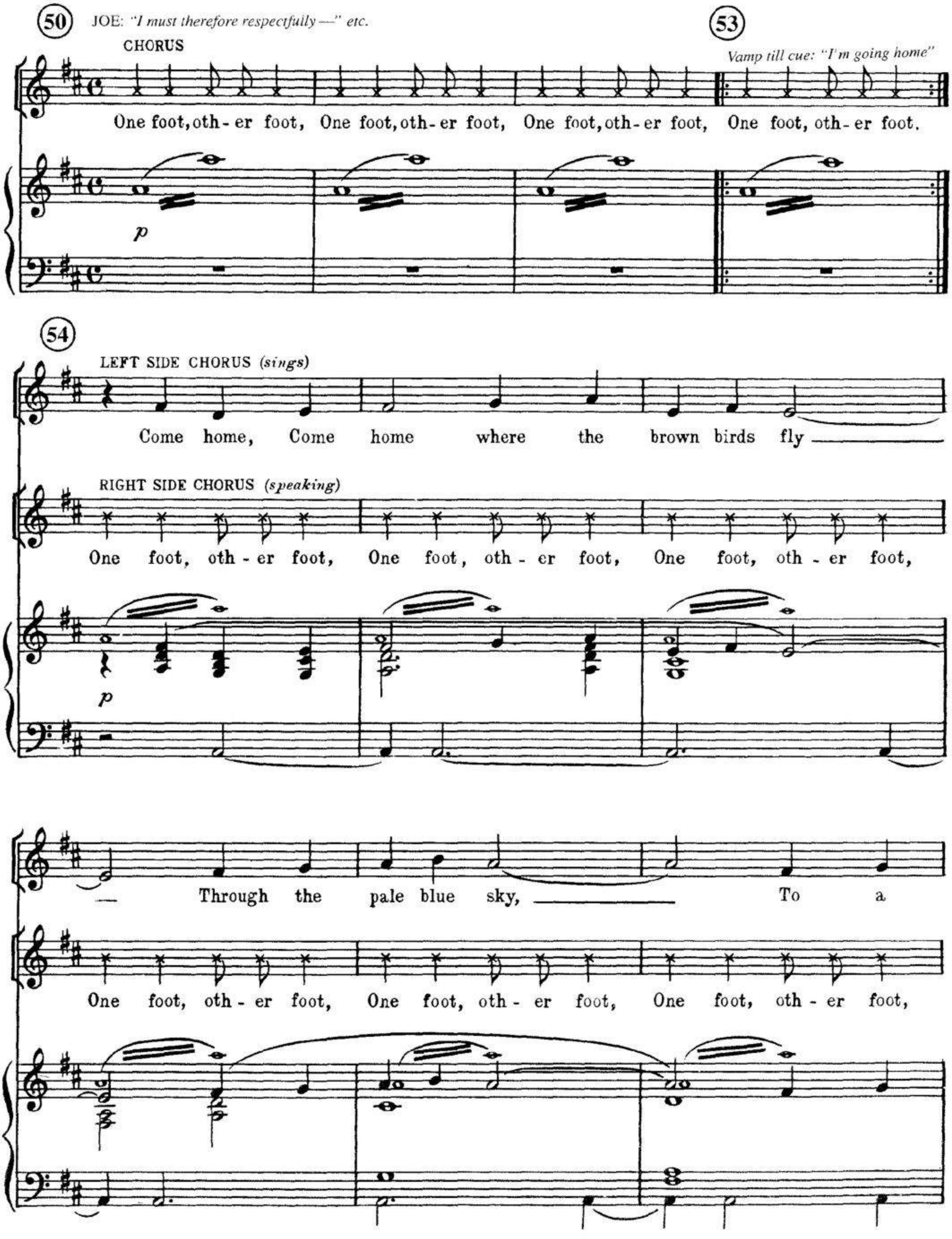

Animato
CHORUS
Piano
mf
Broc - co - li Hog - wash Bal - der - dash,
Phon - ey ba - lo - ney tripe and trash, No one
knows where his youth has gone, No one knows where his
heart has gone. But the talk, talk, talk Goes

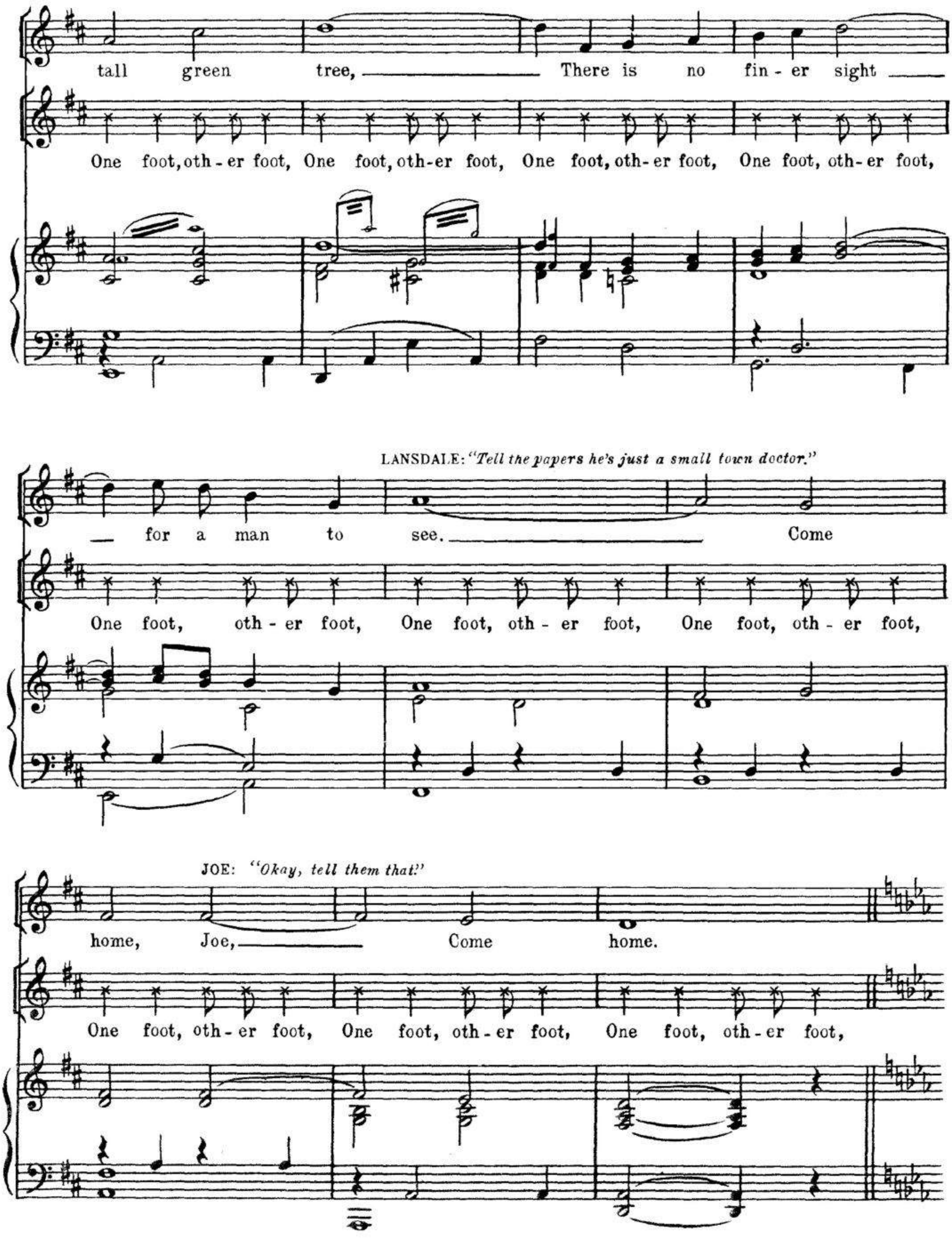

Repeat till Cue: DENBY: *"Words fail me, and yet..."*
on and on, And on and on and
on.
27
29
Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta, Ya-ta-ta The
p
31
prat-tle and the tat-tle The gab and the gush, The

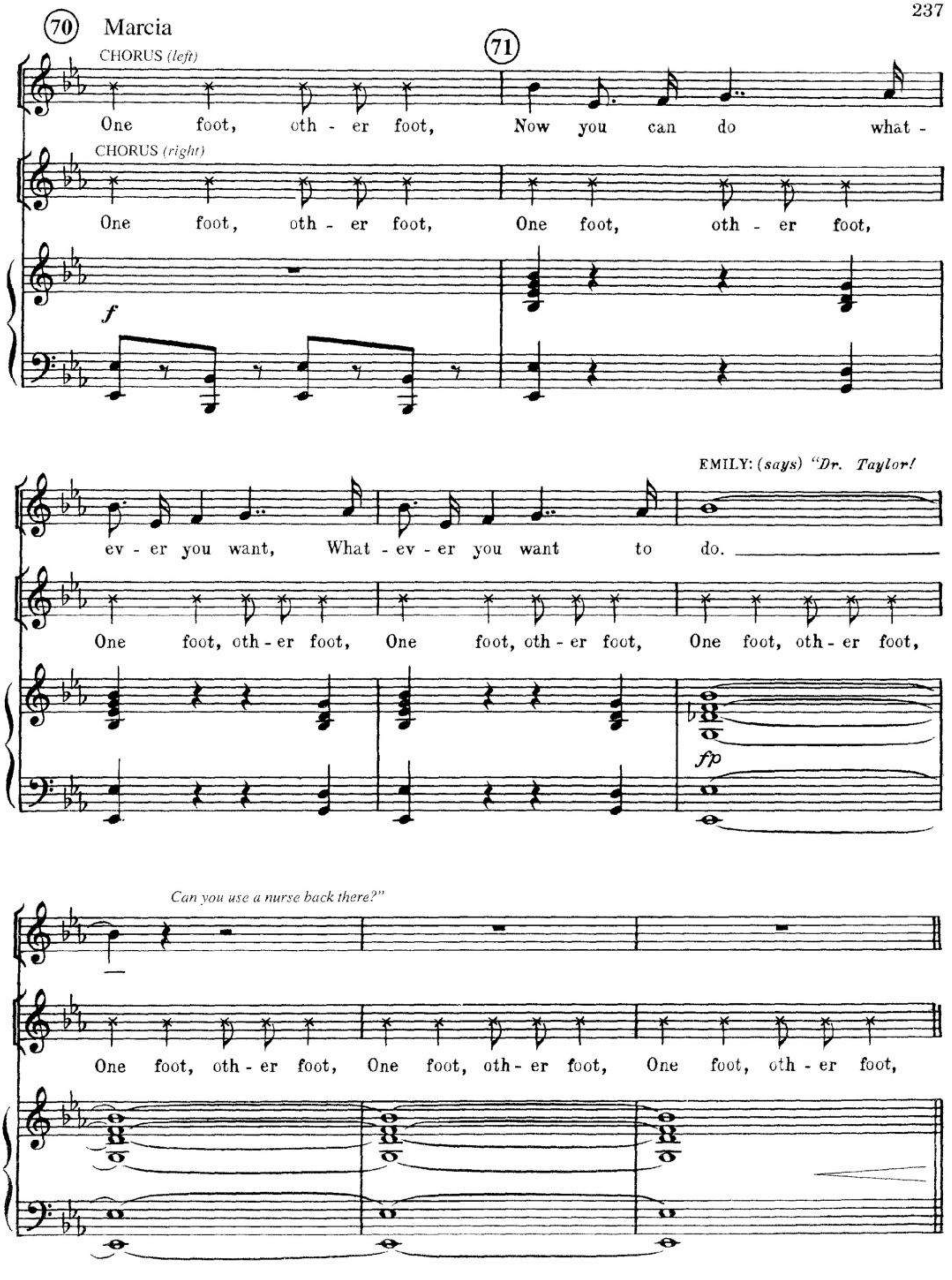

chat - ter and the pat - ter_ and the twad - dle and the tush! Go
on and on, and on and on.
43
Ya - ta - ta, Ya - ta - ta, Ya - ta - ta, Ya - ta - ta. Jo - seph
Tay - lor, Jun - ior!
p

Repeat till cue: DENBY: *"The youngest man ever to receive this appointment."* (CHORUS)

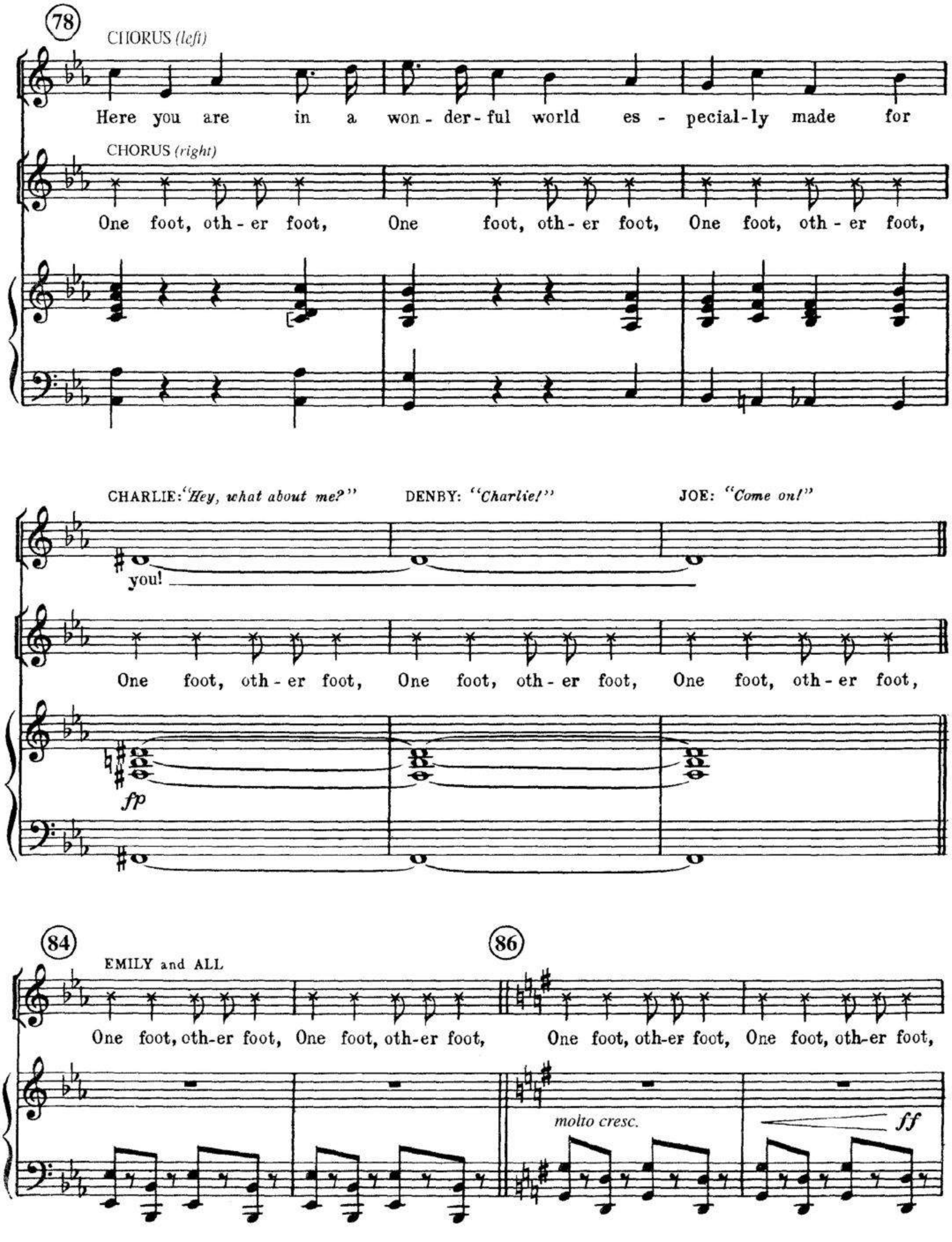
Dialogue till the appearance of Grandma GRANDMA: *"Marjorie!"*

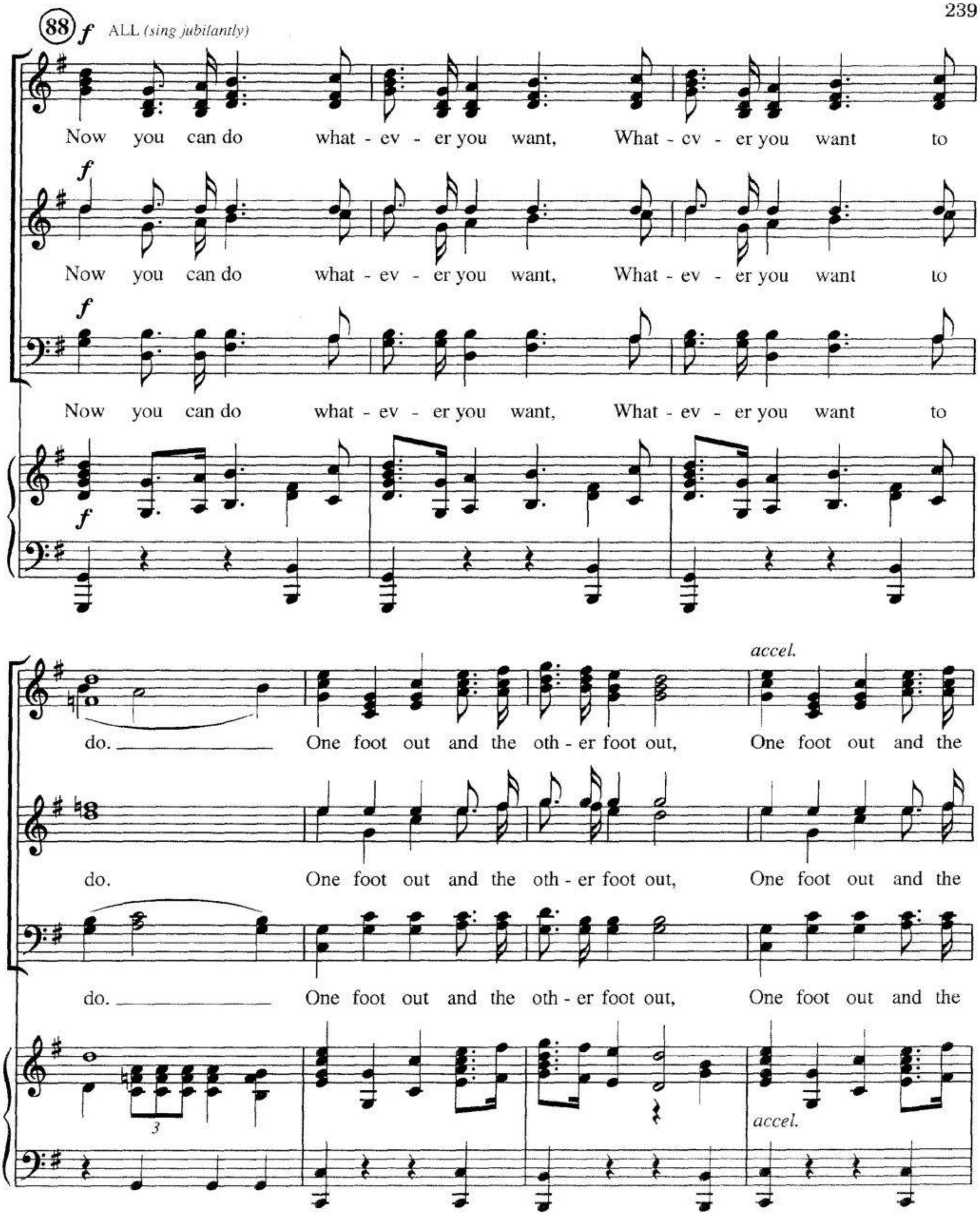

50
JOE: "I must therefore respectfully —" etc.
CHORUS
53
Vamp till cue: "I'm going home"
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot.
p
54
LEFT SIDE CHORUS (sings)
Come home, Come home where the brown birds fly
RIGHT SIDE CHORUS (speaking)
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,
p
Through the pale blue sky, To a
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,

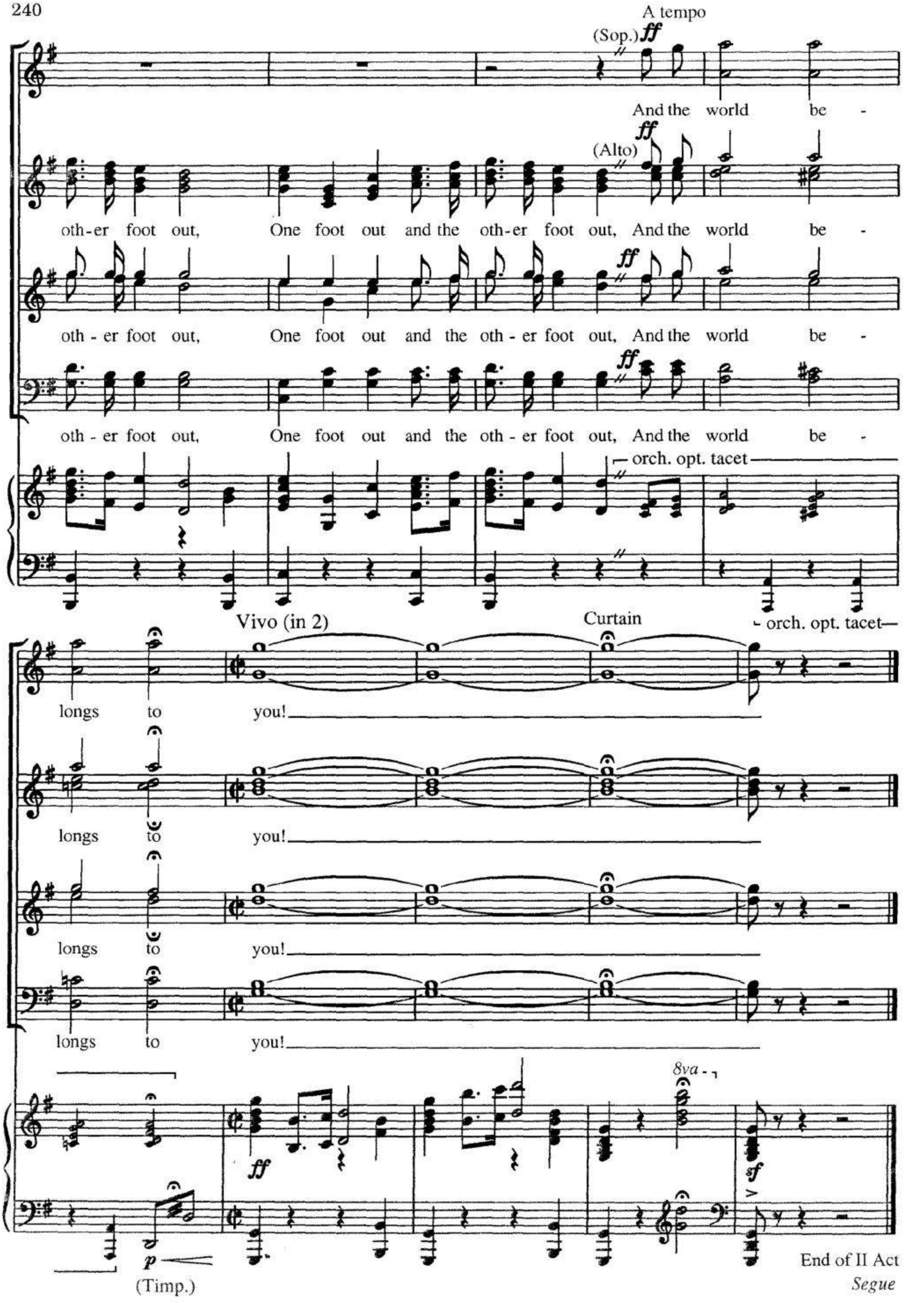

tall green tree, There is no fin-er sight
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,
LANSDALE: "Tell the papers he's just a small town doctor."
for a man to see. Come
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,
JOE: "Okay, tell them that."
home, Joe, Come home.
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,


70
Marcia
71
CHORUS (left)
One foot, oth - er foot, Now you can do what - ev - er you want, What - ev - er you want to do.
CHORUS (right)
One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot, One foot, oth - er foot,
f
fp

EMILY: *(says)* *"Dr. Taylor! Can you use a nurse back there?"*


78
CHORUS (left)
Here you are in a won-der-ful world es-pecial-ly made for
CHORUS (right)
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,
CHARLIE: "Hey, what about me?"
DENBY: "Charlie!"
JOE: "Come on!"
you!
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,
fp
84
EMILY and ALL
86
One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot, One foot, oth-er foot,
molto cresc.
ff

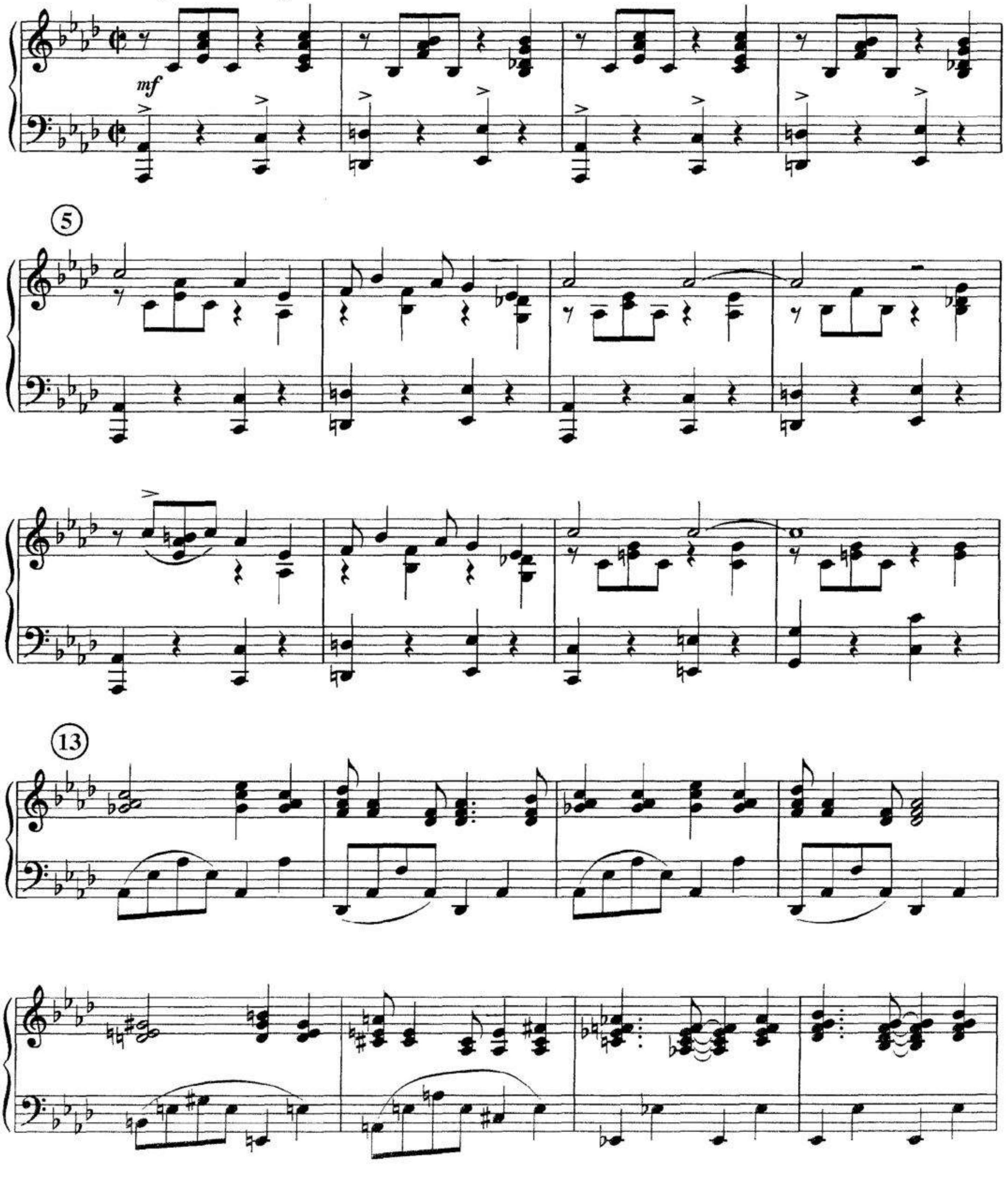

88
f
ALL (sing jubilantly)
Now you can do what - ev - er you want, What - ev - er you want to
f
Now you can do what - ev - er you want, What - ev - er you want to
f
Now you can do what - ev - er you want, What - ev - er you want to
f
accel.
do. One foot out and the oth - er foot out, One foot out and the
do. One foot out and the oth - er foot out, One foot out and the
do. One foot out and the oth - er foot out, One foot out and the
3
accel.

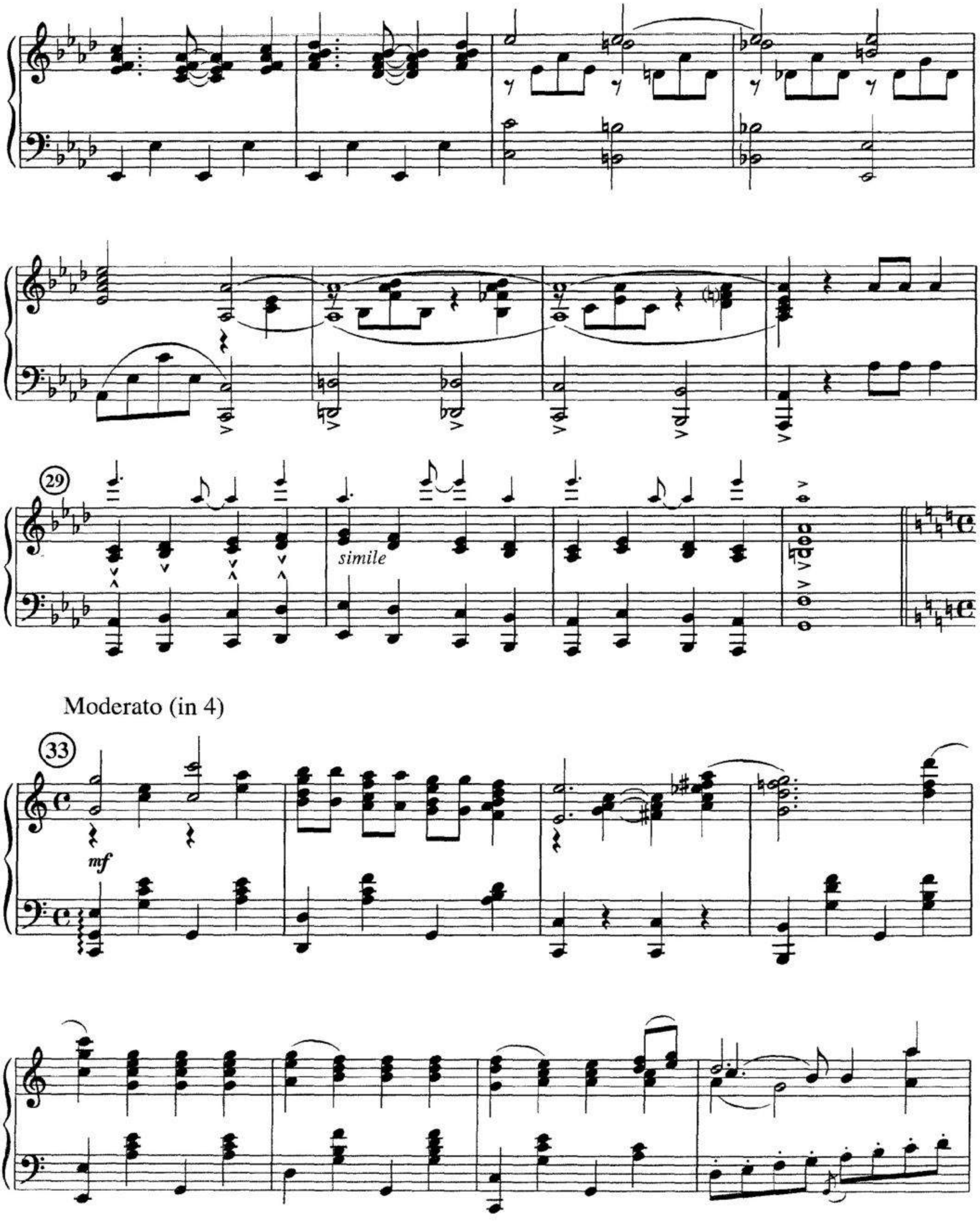

A tempo
(Sop.) ff
And the world be -
longs to you!
(Alto) ff
oth-er foot out, One foot out and the oth-er foot out, And the world be -
longs to you!
ff
oth - er foot out, One foot out and the oth - er foot out, And the world be -
longs to you!
ff
oth - er foot out, One foot out and the oth - er foot out, And the world be -
longs to you!
orch. opt. tacet
Vivo (in 2)
Curtain
orch. opt. tacet
ff
8va
sf
p
(Timp.)
End of II Act
Segue

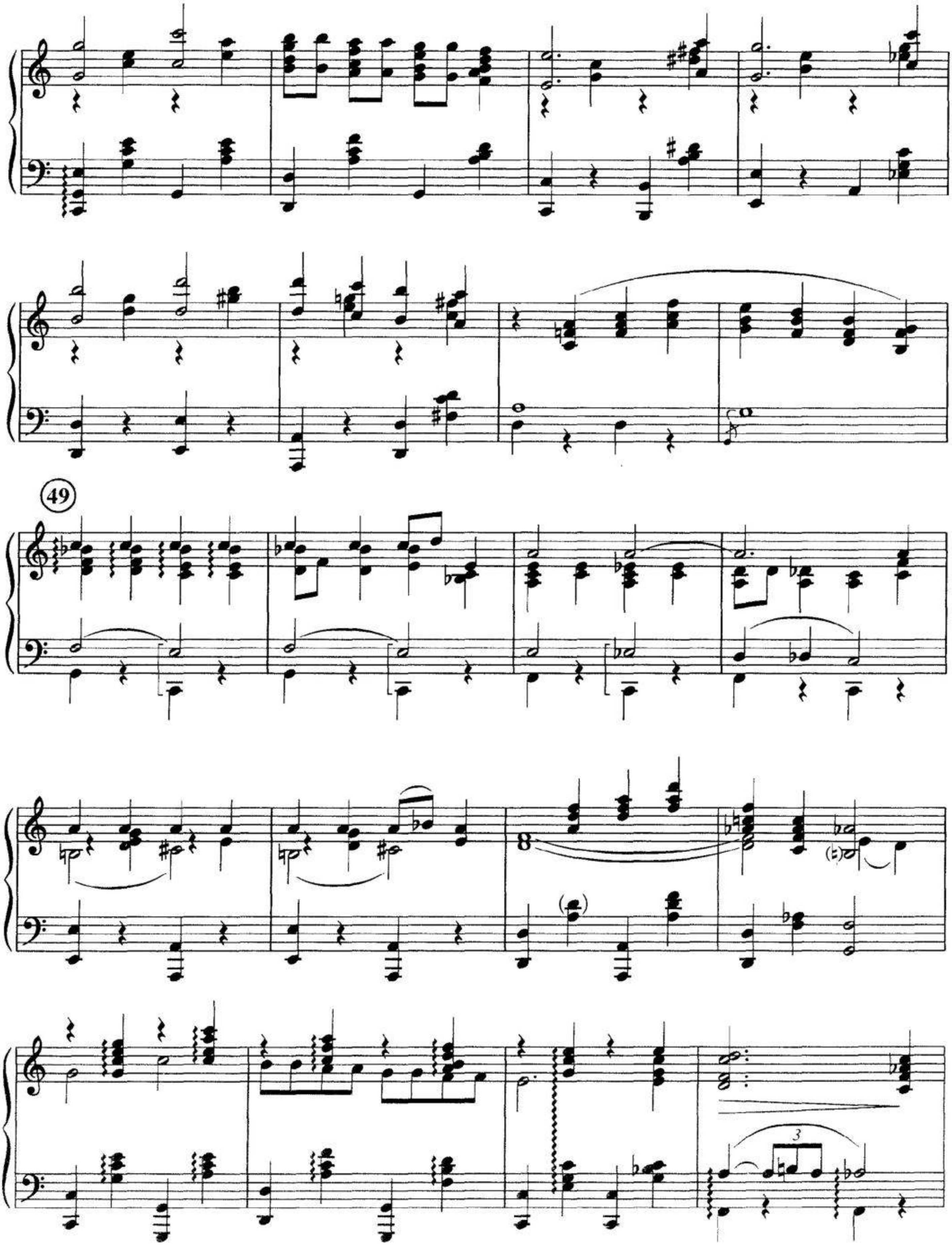
Bows and Exit Music

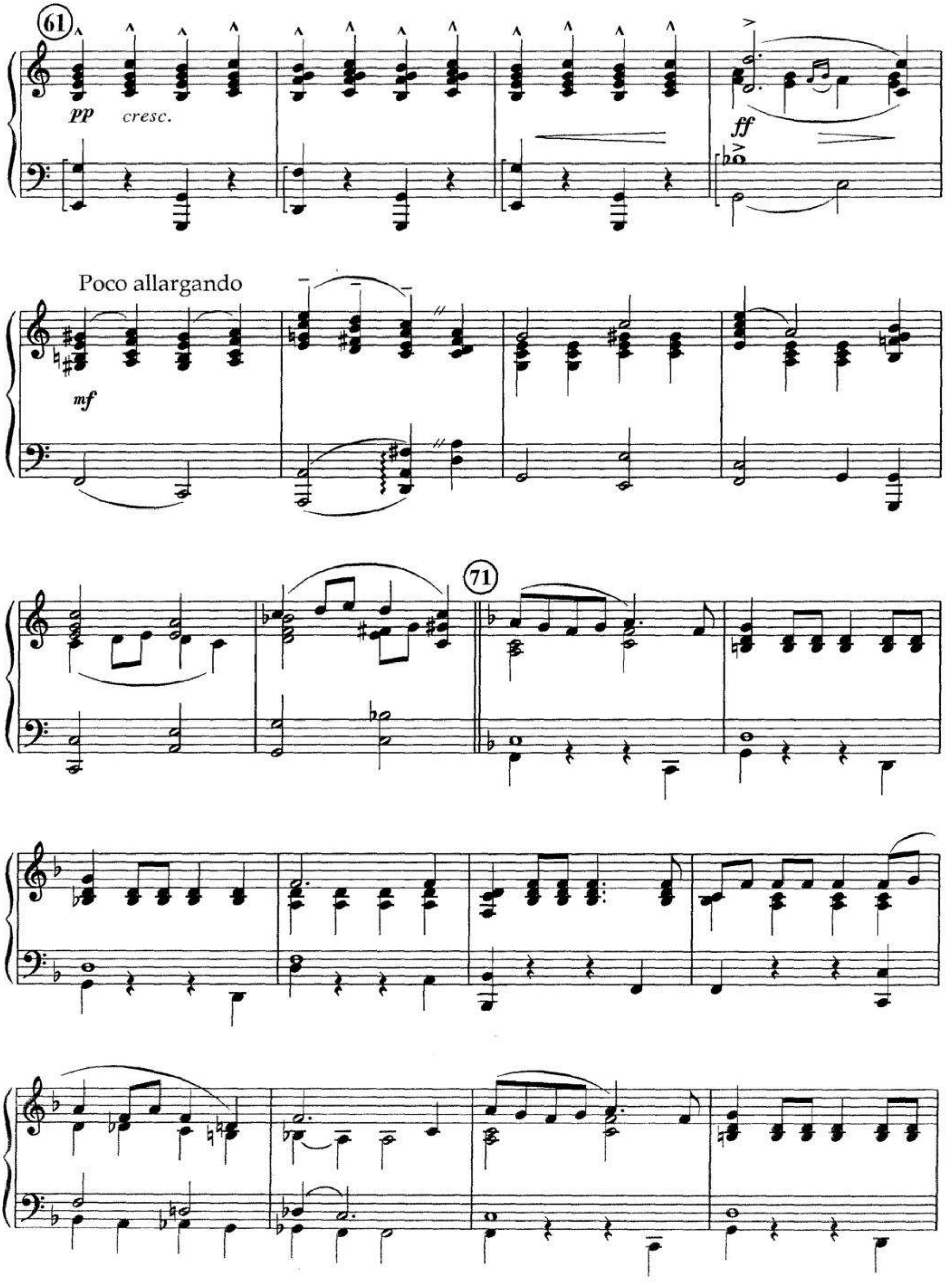
No. 45

Tempo of "Allegro"

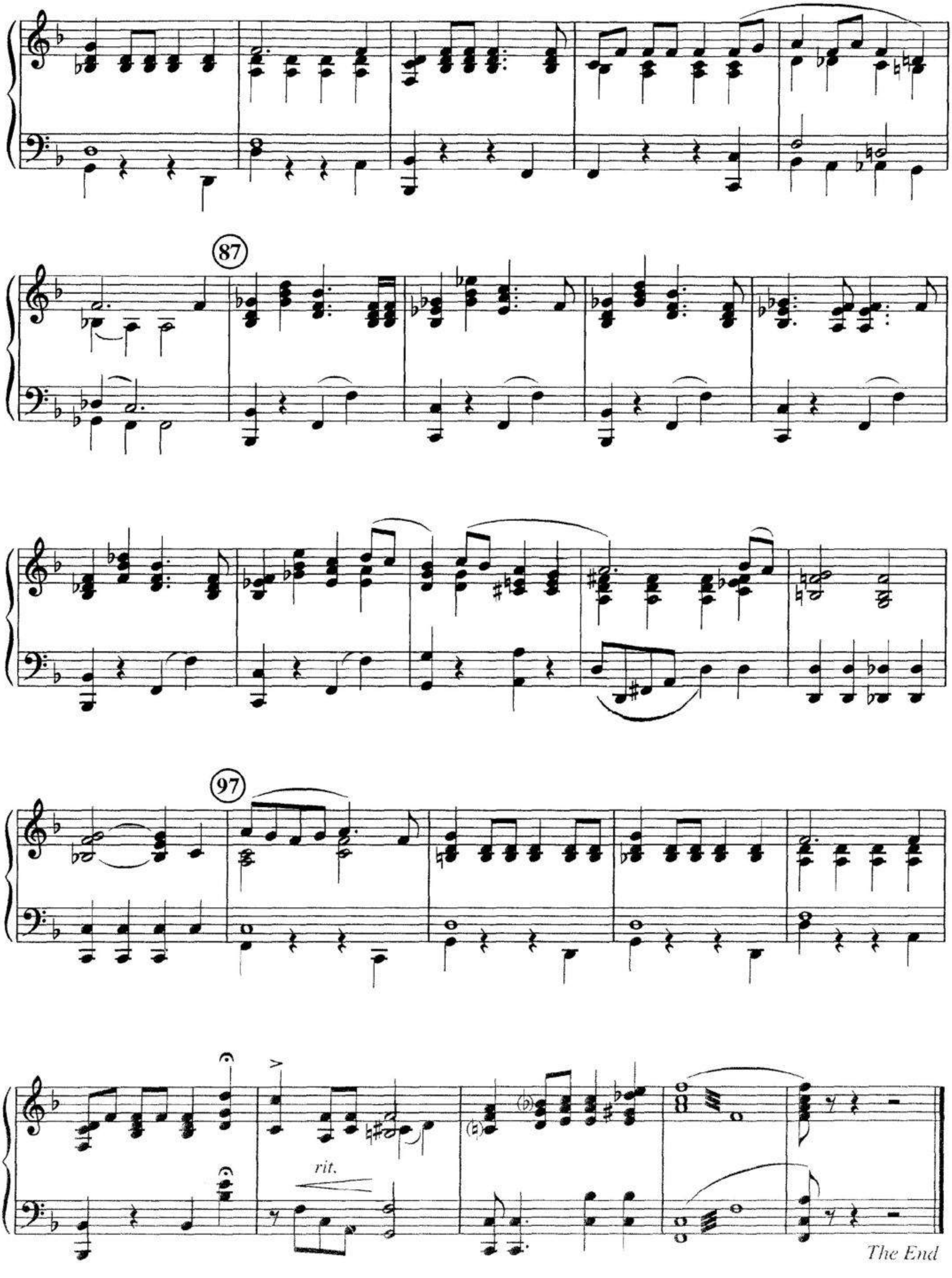



29
simile
Moderato (in 4)
33
mf


49
3



61
pp
cresc.
ff
Poco allargando
mf
71



The End